



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

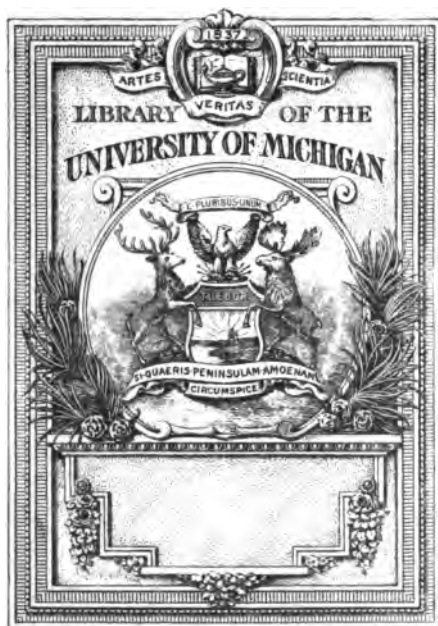
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

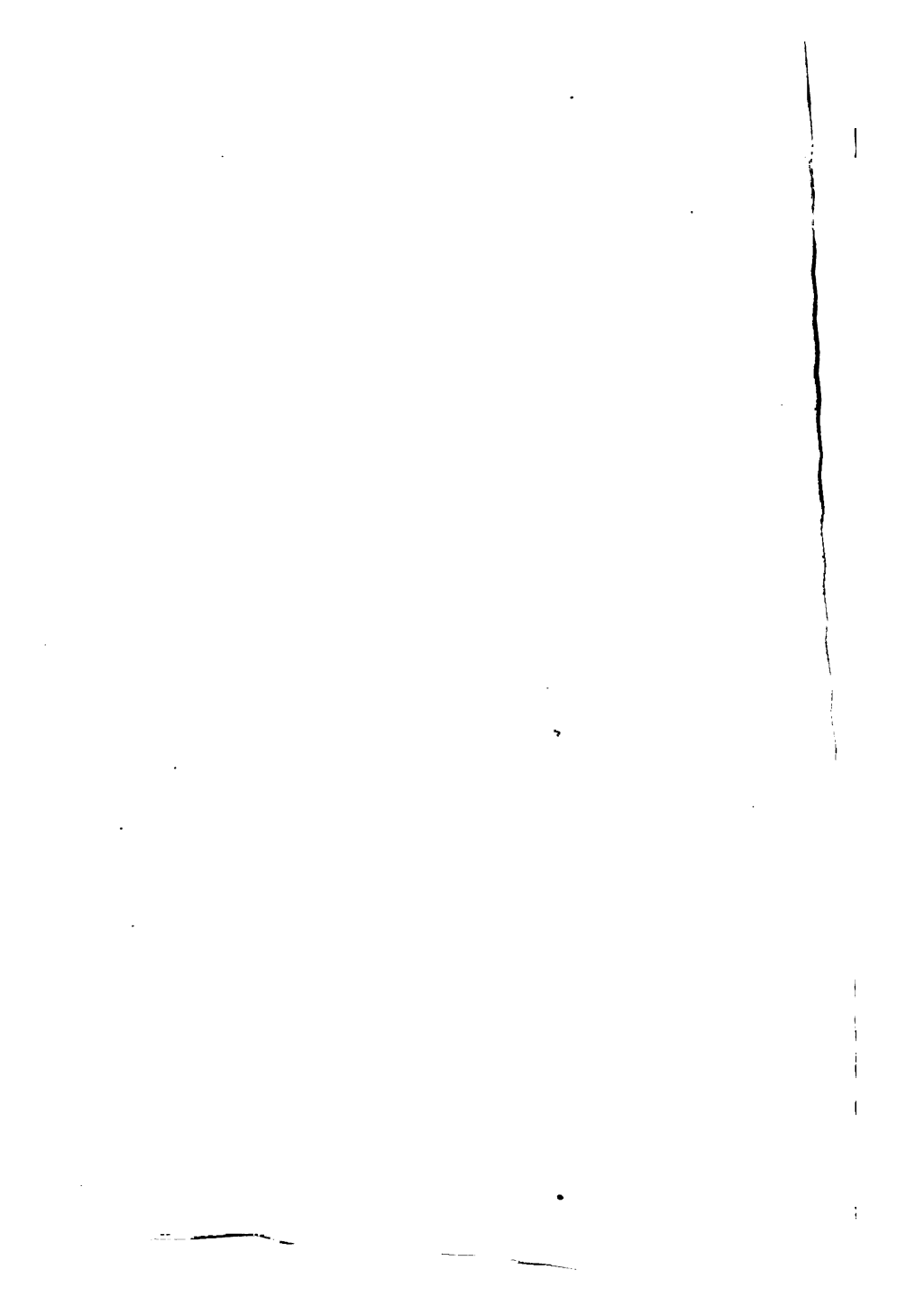
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



828
C5-
B



BELL'S ENGLISH CLASSICS.

A New Series, edited for use in Schools, with
Introductions and Notes.

Crown 8vo.

'These useful manuals are uncommonly well edited.'—*Speaker*.

'The names of the editors will be sufficient guarantee to our readers of the scholarly care with which the work on the whole has been done. The volumes are well printed on good paper and neatly and strongly bound in cloth. They will certainly be found very useful.'—*Journal of Education*.

'This excellent series of carefully selected and well edited texts. . . . For purposes of class work and examinations we doubt whether there is a better.'—*Educational Times*.

BROWNING'S STRAFFORD. Edited by E. H.

HICKEY. With Introduction by S. R. GARDINER, LL.D. 2s. 6d.

BURKE'S LETTERS ON A REGICIDE

PEACE. I. and II. Edited by H. G. KEENE, M.A., C.I.E.
3s.; sewed, 2s.

BYRON'S CHILDE HAROLD. Edited by H. G.

KEENE, M.A., C.I.E., author of 'A Manual of French Literature,' &c. 3s. 6d. Also in two Parts, Cantos I. and II., and Cantos III. and IV., sewed, 1s. 9d. each.

BYRON'S SIEGE OF CORINTH. Edited by P.

HORDERN, late Director of Public Instruction in Burma. 1s. 6d.;
sewed, 1s.

CARLYLE'S "HERO AS MAN OF LETTERS"

AND "HERO AS DIVINITY." Edited by MARK
HUNTER, M.A. 2 vols. [In the press.]

CHAUCER'S MINOR POEMS, SELECTIONS

FROM. Edited by J. B. BILDERBECK, M.A., Professor of
English, Presidency College, Madras. 2s. 6d.; sewed, 1s. 9d.

DE QUINCEY'S REVOLT OF THE TARTARS

and **THE ENGLISH MAIL COACH.** Edited by CECIL
M. BARROW, M.A., Principal of Victoria College, Palghat, and
MARK HUNTER, M.A., Principal of Coimbatore College. 3s.;
sewed, 2s.

* * THE REVOLT OF THE TARTARS, separately, sewed, 1s. 3d.

DE QUINCEY'S OPIUM-EATER. Edited by

MARK HUNTER. 4s. 6d.; sewed, 3s. 6d.

GOLDSMITH'S GOOD-NATURED MAN.

Edited by K. DEIGHTON. 2s.; sewed, 1s. 6d.

GOLDSMITH'S SHE STOOPS TO CONQUER.

Edited by K. DEIGHTON. 2s.; sewed, 1s. 6d.

* * THE GOOD-NATURED MAN and SHE STOOPS TO CONQUER may also be had
bound together in one volume. Sewed, 2s. 6d.

IRVING'S SKETCH BOOK. Edited by R. G.

OXENHAM, M.A., sometime Principal of Elphinstone College,
Bombay. Sewed, 1s. 6d.

JOHNSON'S LIFE OF ADDISON. Edited by

F. RYLAND, M.A., author of 'Chronological Outlines of English
Literature,' 'The Students' Handbook of Psychology,' &c. 2s. 6d.

BELL'S ENGLISH CLASSICS.

- JOHNSON'S LIFE OF SWIFT. Edited by F. RYLAND, M.A. 2s.
- JOHNSON'S LIFE OF POPE. Edited by F. RYLAND, M.A. 2s. 6d.
* * The LIVES of SWIFT and POPE, together, sewed, 2s. 6d.
- JOHNSON'S LIFE OF MILTON. Edited by F. RYLAND, M.A. 2s. 6d.
- JOHNSON'S LIFE OF DRYDEN. Edited by F. RYLAND, M.A. 2s. 6d.
* * The LIVES of MILTON and DRYDEN, together, sewed, 2s. 6d.
- LAMB'S ESSAYS. Selected and Edited by K. DEIGHTON, late Principal of Agra College. 3s.; sewed, 2s.
- LONGFELLOW, SELECTIONS FROM, INCLUDING EVANGELINE. Edited by M. T. QUINN, M.A., Principal and Professor of English Language and Literature, Pachaiyappa's College, Madras. 2s. 6d.; sewed, 1s. 9d.
* * EVANGELINE, separately, sewed, 1s. 3d.
- MACAULAY'S LAYS OF ANCIENT ROME. Edited by P. HORDERN. 2s. 6d.; sewed, 1s. 9d.
- MACAULAY'S ESSAY ON CLIVE. Edited by CECIL M. BARROW, M.A. 2s.; sewed, 1s. 6d.
- MASSINGER'S A NEW WAY TO PAY OLD DEBTS. Edited by K. DEIGHTON. 3s.; sewed, 2s.
- MILTON'S PARADISE REGAINED. Edited by K. DEIGHTON. 2s. 6d.; sewed, 1s. 9d.
- MILTON'S PARADISE LOST. Books III. and IV. Edited by R. G. OXENHAM, M.A. Sewed, 1s. 6d.; cloth, 2s.; or separately sewed, 10d. each.
- POPE, SELECTIONS FROM. Containing Essay on Criticism, Rape of the Lock, Temple of Fame, Windsor Forest. Edited by K. DEIGHTON. 2s. 6d.; sewed, 1s. 9d.
'A capital selection, ably annotated.'—*Saturday Review*.
- SCOTT'S LADY OF THE LAKE. Edited by Rev. A. E. WOODWARD, M.A. 3s. 6d. [With the Notes at the foot.] The Six Cantos, separately, sewed, 8d. each.
- SHAKESPEARE'S JULIUS CÆSAR. Edited by T. DUFF BARNETT, B.A. Lond. 2s.
- SHAKESPEARE'S MERCHANT OF VENICE. Edited by T. DUFF BARNETT, B.A. Lond. 2s.
- SHAKESPEARE'S TEMPEST. Edited by T. DUFF BARNETT, B.A. Lond. 2s.
- WORDSWORTH'S EXCURSION. Book I. The text printed from Prof. DOWDEN's Aldine Edition, with Memoir and Notes by M. T. QUINN, M.A.

LONDON: GEORGE BELL & SONS, YORK ST.,
COVENT GARDEN.

SELECTIONS FROM CHAUCER'S
MINOR POEMS.

GEORGE BELL & SONS,
LONDON : YORK STREET, COVENT GARDEN,
BOMBAY : 53 ESPLANADE ROAD,
AND NEW YORK : 66, FIFTH AVENUE,
CAMBRIDGE : DEIGHTON BELL & CO.

Geoffrey
SELECTIONS FROM CHAUCER'S
MINOR POEMS

WITH

INTRODUCTIONS, NOTES, AND A GLOSSARY

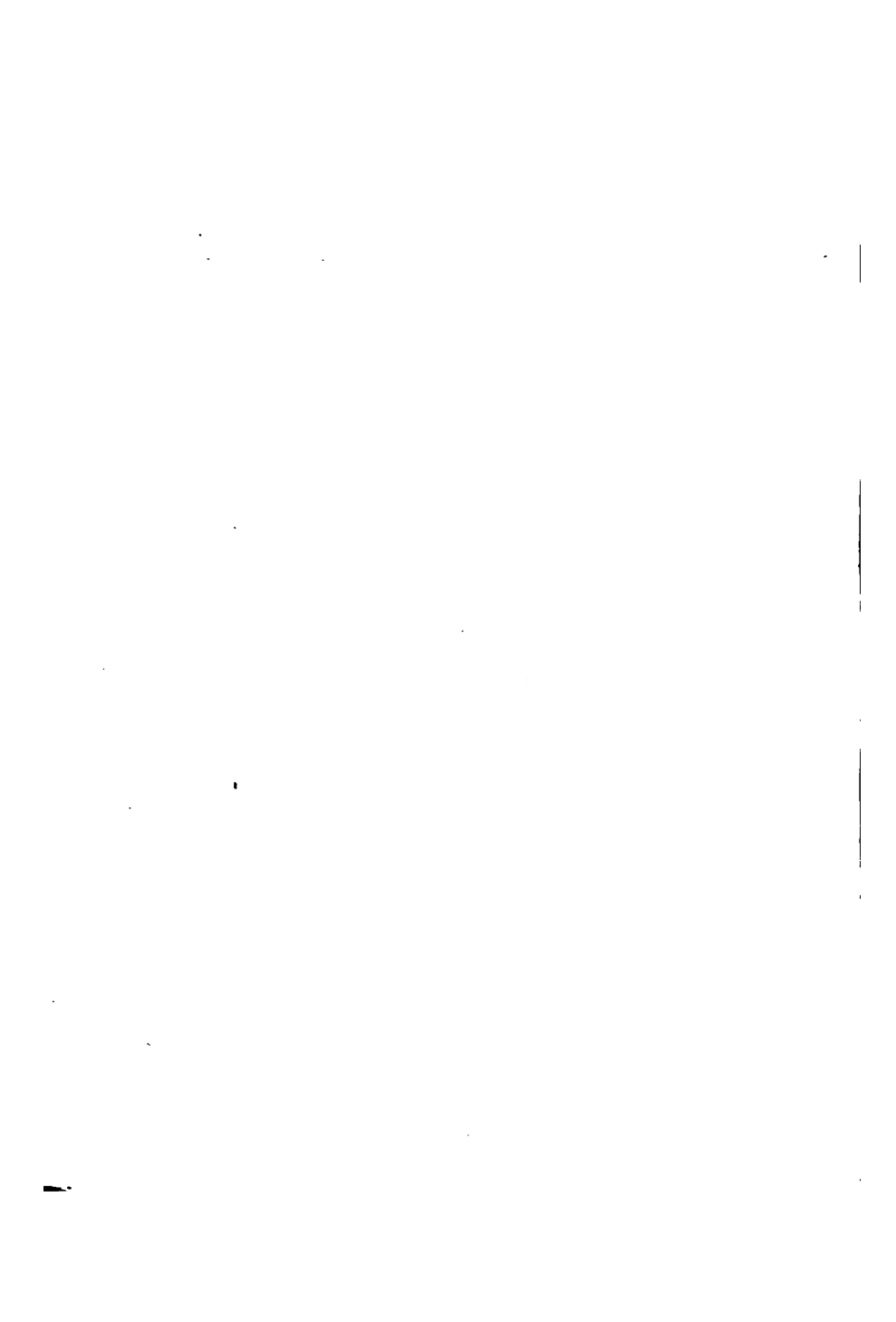
BY

J. B. Bilderbeck
J. B. BILDERBECK, M.A.,

PROFESSOR OF ENGLISH, PRESIDENCY COLLEGE, MADRAS



LONDON
GEORGE BELL & SON
AND BOMBAY
1897

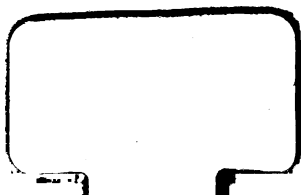
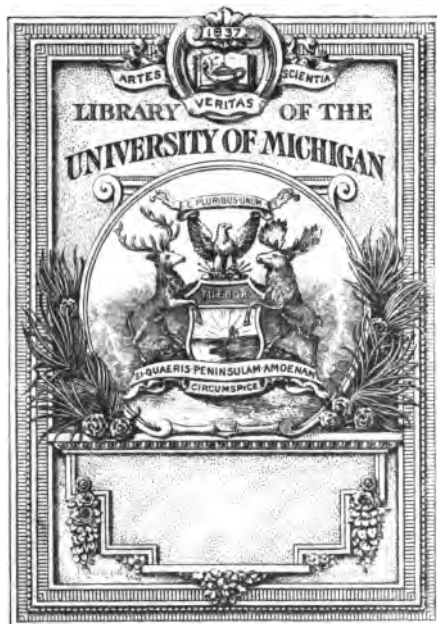


PREFACE.

THE text of the various poems in this book is based on the valuable *parallel texts* of Chaucer's Minor Poems, printed by the Chaucer Society from old manuscripts and Caxton's and Thynne's early printed editions of the poet's works. Each poem, for the most part, follows one of the authorities published by the Chaucer Society; but, wherever this is defective, corrupt, or evidently inferior, readings from the other authorities have been adopted. Most of the variations from the text of the authority chiefly followed (the orthographical changes below referred to and corrections of obvious scriptorial errors in the MSS. being excepted), and the more important 'various readings' among the other authorities, are indicated in the foot-notes, which, it is hoped, may be of service in providing the student with opportunities for the exercise of his own judgment on the relative claims of readings on grounds of grammar, logic, or rhythm.

It has of course been necessary to punctuate the text. There is practically no punctuation in the MSS. authorities, and the early printed editions show little more than an occasional full stop.

157318



828
C5-
B

CONTENTS.

	PAGES
INTRODUCTION—	
The Language and Versification of Chaucer,	xi-xxxix
TEXT—	
The Episode of Seys and Alcyone,	1-7
Parlement of Foules,	7-33
Anelida and Arcite,	33-47
Fortune,	47-50
Former Age,	51-53
Truth,	53-54
Gentillesse,	55
Lack of Stedfastness,	56-57
Complaynt to his Purse,	57-58
ABBREVIATIONS EMPLOYED,	59
INTRODUCTION AND NOTES TO—	
Seys and Alcyone,	60-68
Parlement of Foules,	69-102
Anelida and Arcite,	103-112
Fortune,	113-117
Former Age,	118-120
Truth,	121-123
Gentillesse,	123-124
Lack of Stedfastness,	125-126
Complaynt to his Purse,	127-128
GLOSSARY,	129-146

INTRODUCTION.

The following is a brief account of the poet's language and methods of versification. The beginner may confine his attention to the statements in larger type.

PRONUNCIATION.

Vowels.—More fully to appreciate the melody of Chaucer's lines, it should be remembered that the sounds represented by the same vowel symbols in Middle English and Modern English are very different. The Middle English values of **A**, **E**, **I**, **O**, **U**, as long and short vowels, may be roughly described as corresponding approximately to the sounds these letters represent in French, German, or what is called the 'correct' pronunciation of Latin. The *diphthongs* are to be sounded according to the vowels composing them, the voice sounding the first vowel briefly and with a slight stress, and passing rapidly on to the next, so as to make only one syllable.

The *Consonants* probably possessed, in nearly every case, their modern values. **C** = (1) **S**, before the vowels **e**, **i**, **y**; (2) **K**, before the others. **G** is hard in words not of French origin—*e.g.* 'game,' 'gilt,' and has the sound of **J** before **e** in words of French origin—*e.g.* 'geaunt,' 'gentil.' **H** seems to have been almost silent in unemphatic pronouns of the 3rd person, in the forms of the verb 'have,' and in French words such as 'honour,' 'humblesse.' **R** was trilled, as it still is in North Britain. **S** and **Th** represented both *voices* and *breaths*, **S** being frequently a breath when final.

Cch = *tch*, in 'fetch,' or *ck*, in 'reck.' **Ch** = *ch* in 'such,' and *k* in Greek words. **Gh** = *kh*—that is, the sound of *ch* in 'loch.' **Gu** is like *g* in 'garden.' **Wh** in 'when,' 'what,' etc., was sounded with a blowing of the breath, as in Scotland. In the combination **ng, g** 'seems always to have been distinctly sounded' (Sweet).

In Middle English the difference in stress on the successive syllables of a word does not seem to have been so marked as it is in Modern English, and we find that in French, as well as in native words, the stress could be shifted from one syllable to another—*e.g.* *Nature, Natùre; cùnnìng, cunnìng.*

The above presents but a very imperfect account of Chaucer's vowel system. In view of the multiplicity of Middle English dialects, and their possible interactions upon one another, there was probably considerable divergence in the pronunciation of vowels; but Middle English could hardly have presented the same complexity in the matter of vowel sounds as Modern English, to represent the vowels in which Dr Murray, in the *New English Dictionary*, has had to provide 52 symbols, exclusive of those employed to represent sounds borrowed from French or German, and not yet naturalised.

Attention should also be directed to the following:—

Long *e* had two values—(1) an *open* sound, like the vowel sound in 'there,' 'dare'; (2) a *close* sound like the vowel sound in 'they,' 'say'—*e.g.* (1) *se* (*sea*), *ded* (*deed*), *sed* (*seed*); (2) *se* (*see*), *hed* (*heed*). *N.B.*—These values of long *e* occasionally rime together in Chaucer, but they are sometimes distinguished; for an example of the latter, see A. A. 299–307.

Long *o* had two values—(1) an *open* sound, like the vowel sound in 'broad,' 'lawn'; (2) a *close* sound, like the vowel sound in 'so,' 'dose'—*e.g.* (1) *ston* (*stone*), *wod* (*woad*); (2) *gos* (*goose*), *some* (*soon*).

Long *u* is found only in French words. It is like the vowel in Scotch '*puir*' (*poor*). To pronounce it, *i* should at first be sounded, and then, without pausing or changing the position of the tongue, the lips should be brought into position for *ou*.

A final short *e* is lightly sounded when required for the metre, its sound resembling that of *er* in '*greater*,' if the *r* is not trilled.

The orthography of the MSS. shows that there was practically little difference in rapid utterance between short *e* and short *i* (see A. A. 280), and between short *o* and short *u*.

Diphthongs.—**AI—AY.** These frequently interchange and rime with **EI—EY.** **AU—AW**—almost *ou* in 'house.' **EU—EW**—(1) French *u* in words of French origin—*e.g.* 'blew' (*blue*), 'eschew'; (2) in native words, a sound like *ai-oo*, pronounced rapidly—*e.g.* 'fewe,' 'newe.' *N.B.*—Cromie's *Ryme Index* (Chaucer Soc.) shows that the

sounds (1) and (2) never rime together in the Cant. Tales. **OI-ŌY**—nearly *oy* in ‘annoyance.’ **OU-ŌW**—(1) modern *oo*, ‘loud,’ sounding in M.E. as if it were written ‘lood’ in modern spelling; (2) occasionally *u* in ‘bull’; (3) a diphthongal sound, nearly that of *ou* in ‘soul.’

(For M.E. phonology, see A. J. Ellis, *Early English Pronunciation*, and Sweet, *History of English Sounds*.)

GRAMMAR.

The Noun.

Nouns have no gender, but they are inflected for *case* and *number*.

In the Singular, the forms for the *Nominative* and *Accusative* are generally identical; the *Dative* is often of the same form as the *Nominative*, but frequently ends in *e*, which is sounded, unless subject to elision—*e.g.* ‘And by hir syde wonder discretly.’ The *Genitive* case ends in *es* as a distinct syllable—*e.g.* ‘hir beddēs fete,’ ‘Fortunēs error.’

N.B.—Many nouns of (i.) O.E., or Scandinavian, (ii.) Romance, origin, exhibit a final *e* in the *Nom.* and *Accus.* Singular. In (i.) this *e* seems to represent a final syllable in the older form of the word—*e.g.* ‘erthē,’ O.E. *eorthe*; ‘gamē,’ O.E. *gamen*; ‘douvē,’ Scand. *dufa*; in (ii.) it forms part of the original French word—*e.g.* ‘facē,’ O.F. *face*. See the Glossary, and note to ‘Truth,’ 7.

The noun forms its Plural generally by means of the inflexion *es* for all *cases*—*e.g.* ‘levēs,’ ‘flourēs,’ etc.

Special forms. (a) Nouns whose stems are of more than one syllable sometimes take only *s* as a sign of the plural—*e.g.* ‘poets,’ ‘tyrants’; but often the old MSS. give these nouns the full termination *es* (*is*, *ys*)—*e.g.*

‘instrumentes,’ ‘fetheres,’ ‘riveres.’

(b) A few form their plural by vowel change—*e.g.* ‘fot,’ ‘fet’; ‘man,’ ‘men.’

(c) Some take *en*, *n*, as a plural inflexion—*e.g.* ‘asshen,’ ashes; ‘eyen,’ eyes; ‘fon,’ foes; ‘sustren,’ sisters; bretheren.

- (d) *Ded* (deed), and *sterrë* (star), show two plural forms 'dedes,' 'dede' (P. F. 82, T. 13), 'sterres,' 'sterre' (P. F. 300).
- (e) Some nouns occasionally show no change of form in the plural; they are either
- (i.) native words—e.g. 'folk' (P. F. 278, F. A. 23, 43), 'thing' (S. A. 98, but 'things' frequently), 'good' (P. F. 462), 'yer' (P. F. 473, A. A. 78, also 'yeres'); or
 - (ii.) Romance words ending in a sibilant—e.g. 'vers' (P. F. 124, 141), 'voys' (P. F. 191), 'grace' (A. A. 42), 'vyce' (F. A. 50, also 'vyces').

In O.E. there were two broad classes of declensions of nouns, the *strong* and the *weak*,—the latter being distinguished from the former by forming their plurals and many of their oblique cases with a stem ending in *n*. These classes were again subdivided into other declensions with various inflexions, according as the nouns were masculine, feminine, or neuter.

Chaucer's declension affords evidence of the very great *simplification* and general *levelling down* of inflexions that had been going on since the Norman Conquest. The *es* of the genitive in Chaucer represents an *es* of the genitive singular of strong masculines and neuters in O.E. The *es* of the plural represents an *as* of the nominative and accusative plurals of O.E. strong masculines; and the establishment of *es* as the normal plural inflexion in preference to other forms was no doubt aided by its resemblance to the plural inflexion *s* of French nouns. In *asshen*, *eyen*, we have a survival of the plural inflexion *an* of O.E. weak nouns, but in *bretheren*, *sustren*, *fon*, the 'n' has been added by the influence of *analogy* or *form-association*.

Folk, *good*, *thing*, *yer*, in O.E., were neuter nouns whose nominative and accusative plurals were uninflected and like the nominative singular. In these we have a trace of older gender, but gender has practically disappeared from Chaucer's language in consequence of the breaking up of the old declensions.

The Adjective.

In the *Singular*, Adjectives present two forms—(a) a form showing a final inflexional *e*, (b) a form showing no inflexion. These forms correspond to the *weak* and *strong* declensions of the Adjective in O.E., and are called *definite* and *indefinite*.

(a) The *weak* or *definite* form is employed—

(1) after a definite article, a demonstrative or possessive pronoun—*e.g.* 'the *dreyntë* body, 'hir *sharpë* loke,' 'this *oldë* story';

(2) when the adjective is used as a substantive—*e.g.* 'Of his sentence I wil you seyn the *gretë*'

(P. F. 35);

'The *sekë* met he drinketh of the tonne'

(P. F. 104);

(also see P. F. 380*n*, 578*n*.);

(3) when the adjective is used vocatively or with words of address—*e.g.* 'Thou *fersë* god of armes' (A. A. 1); 'blyndë goddesse' (F. 50).

(b) The *strong* or *indefinite* form is used when the adjective is attributive and not preceded by 'the,' etc., or when it is predicative.

N.B.—Some adjectives with the function of *indefinite* adjectives show a final *e*, which possibly represents a final syllable in their older form. See 'grene,' 'newe,' 'swete,' etc., in the Glossary.

In the *Plural* both kinds of adjectives show a final inflexional *e*—*e.g.* 'oldë feldes,' 'finnes redë,' etc. A few adjectives of Romance origin form their plural in the French way, by adding *s*,—*e.g.* 'egles *tersels*,' 'places *delitables*.'

N.B.—Monosyllabic adjectives and participles will be found to illustrate the above statements most frequently. Adjectives and participles of more than one syllable are uncertain in their treatment, but mostly appear without the inflexional *e*.

The *Degrees of Comparison* are marked by the addition to the Positive of *er* (*ere*) *re* for the Comparative, and *est*, *este* for the Superlative. The following are special forms:—

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
litel	lassë, lessë	lest
long	lenger	lengest (with vowel change)
negh, nygh, ny	nerë	next

In O.E., adjectives showed various inflexions for gender, number and case; and, like the nouns, they had a strong and weak declension, corresponding in function to the indefinite and definite adjectives described above.* In Chaucer's adjectives we observe a great *simplification* and *levelling down* of inflexional forms. This process has been carried still further in Modern English, in which the grammatical relations of an adjective are indicated by *position*, and not by *inflexion*.

In *aldernext* (P. F. 244), *alderbest* (S. A. 44), *alder*—*aller* (with an intruding *d*), the M.E. form of O.E. *alra*, the genitive plural of *al* (=all).

Pronouns.

Personal.—The following table presents the declensions of the Pronouns of the 1st, 2nd, 3rd Persons, the forms in brackets being alternative forms not occurring in this book, but found in the old texts:—

	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	I (ich, ik)	we	thou (thow)	ye
<i>Gen.</i>	myn (min) my (mi)	our, oure	thyn (thin) thy (thi)	your, youre
<i>Dat. & Accus.</i>	me	us	the (thee)	you (yow)

	<i>Sing.</i>			<i>Plur.</i>
	<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>	<i>All genders.</i>
<i>Nom.</i>	he	she	hit, it	they (thei)
<i>Gen.</i>	his	hir, hire	his	her (here, hir)
<i>Dat. & Accus.</i>	him	hir, here (hire)	hit, it	hem

The genitive forms above are ordinarily used adjectively or predicatively. The possessives *our*, *oure*, *your*, *youre*, *hir*, *her*, have alternative forms *oures*, *youres*, *hires*, *heres* (=theirs), which, it is supposed, were borrowed from the Northern dialect.

Reflexive.—The personal pronouns, in some of their oblique cases, either simply or in combination with *self*, *selve*, *selven*, are employed as *reflexive* pronouns—e.g. 'Thou hast *the* so wel born'; 'Forth welk I tho, *myselven* to solace'; 'I askē respit for to avysen *me*.'

* See Sievers, *Gram. of Old Eng.*, Art. 291, and March *Gram. of A. S. Language*, p. 178.

Demonstrative.—(1) **The**, usually called the definite article; **that**, the old neuter form of the definite article, which was fully declined in O.E., is sometimes used for 'the' (cf. P. F. 134, 143, 145, 151); (2) **this**, *plur.* **these** (thise); (3) **that**, *plur.* **tho**; (4) **thilk**, *plur.* **thilke**, the like, that same, (O.E. *thy-lic* from *thi*, instrumental case of the definite article, and *lic*, like).

Interrogative.—**Who**, **whos** (gen.), **whom** (dat., accus.), **which**, **what**, **whether**. 'What' is occasionally used for 'why' (see P. F. 365, A. A. 92, F. A. 25). For 'which' in the sense of 'what kind of,' see P. F. 564 and note.

Relative Pronouns.—The ordinary relative is **that** for all persons and numbers. **Which**, **whiche**, originally interrogative, is a relative (1) in the combinations '*which that*,' '*the which*,' or (2) when, unsupported by 'that,' it is governed by a preposition—e.g. 'that blisful place To *which* to comen God the sende his grace' (P. F. 84). **Whos**, **whom**, are also used as relatives; '*who*' did not become established as a relative till the end of the sixteenth century. **That** is sometimes equivalent to '*that which*'; see A. A. 48, P. F. 163.

The Verb.

Verbs are either *weak* or *strong*. The former form their past tenses by adding *ede*, *de*, *ed*, *te* to the stem, the vowel in which is, in some cases, changed—e.g. *loven*, *lovede*, *loved*; *hēren*, *herde*; *tellen*, *tolde*; *leden*, *laddē*. The latter show a change of stem-vowel in the past tense, and sometimes in the past tense plural and past participle—e.g.

<i>Infinitive.</i>	<i>Past.</i> ¹¹	<i>Past Plural.</i>	<i>Past Participle.</i>
1. fallen	fel, fil	...	fallen.
2. kerven	karf	korven	korven.
3. fynden	fōnd	founden	founden.
4. speken	spak	spēken	spōken.
5. yeven	yaf	...	yiven.
6. stonden	stōd	...	stonden.
7. wryten	wrōt	writen	writen.
8. shouven	shōf	...	shoven.

The following table presents the inflexional endings of different parts of Strong and Weak Verbs :—

		INDICATIVE.		SUBJUNCTIVE.	
		Strong.	Weak.	Strong.	Weak.
Present—					
<i>Sing.</i>	1	-e	-e	}	-e
	2	-est	-est		
	3	-eth	-eth		
<i>Plur.</i>	1, 2, 3	-en, -e	-en, -e	}	-en,
Past—					
<i>Sing.</i>	1, 3,	—	-ede, ed, da, te	}	-ede, da.
	2,	-e or in-	-edest, deſt, teſt			-e	-ed, te.
		flexionless,			
<i>Plur.</i>	1, 2, 3,	-en, -e	-eden, den, ten	-en	-eden, den, ten.

Infinitive—Strong and Weak : -en, -e. *Present Participle*—Strong and Weak : -inge, -ing. *Past Participle*—Strong : -en -e ; Weak : -ed, -d, -t.

Imperative.—In the *Singular* the form of the Imperative, (a) in Strong Verbs, is identical with that of the stem of the infinitive—e.g. 'ber,' 'tak,' 'help' ; (b) in Weak Verbs, is that of the stem of the infinitive with the addition of a final e—e.g. 'telle,' 'loke.' Romance verbs generally show a final e in the Sing.—e.g. 'cryë,' 'dauntë,' 'deſyre,' 'ſuffre.' In the *Plural*, the Imperative terminates ordinarily in eth, sometimes in e, but it is frequently without inflexion ;—e.g. 'herkneſh,' 'come,' 'awak.'

N.B.—(1) A few verbs show both strong and weak forms—e.g. *wēpen*, to weep, pt. *wēp*, *wep̄tē* ; *slēpen*, to sleep, pt. *slēp*, *slēptē*.

(2) Some weak verbs, whose stems end in *d* or *t* preceded by a consonant, form the past tense by the addition of *e* to the stem—e.g. *senden*, to send, pt. *sende* or *sente* ; *stenten*, to stop, pt. *stente*. These forms are instances of simplification or assimilation : *sende* = *send* + *de* ; *stente* = *stent* + *de*.

- (3) In the 2nd Sing. Past Tense, some strong verbs have an inflexional ending in *e*, as in O.E. (see p. 21, 22); in others the forms for all three persons are identical—*e.g.* 'thou spak.'
- (4) Occasionally the Plural Present ends in *eth*, the characteristic inflexion of the Southern Dialect.
- (5) In native verbs, strong or weak, of which the stem of the Infinitive ends in *d* or *t*, the 3rd Sing. Pres. Indic. is frequently contracted—*e.g.* *fight* = *fighteth*, *halt* = *heldeth*, *list* = *listeth*, *stont* = *stondeth*.
- (6) In a few verbs of common use an inflexional *e* or *en* is *occasionally* omitted—*e.g.* 'I sey' (I seye), 'had' (hadde); 'might' (mighte), 'say' (saye, sayen), 'lay' (layen).
- (7) Past participles of strong and weak Verbs sometimes take a prefix *y* (*ȝ*), which is a decayed form of the O.E. prefix *ge*.
- (8) Instances of a gerundial infinitive occur—*e.g.* 'to seyne' (O.E. *to secgenne*) = to be said, for saying; 'to sene' (O.E. *to seonne*), to be seen, or for seeing. The O.E. forms are Dative cases of the infinitive treated as a substantive.

Auxiliaries.—The preceding statements refer only to the inflected forms of the verb. The Passive Voice, the Future, and the more complex Tenses of the Indicative and the Subjunctive are formed with the aid of the auxiliaries *be, have, wil, shal, may*. 'Gan' *sing.* and 'gunne' *plur.* (pt., *ginnen*, to begin) are often used with the infinitive to form a past tense (see P. F. 144, 531). The verb 'do' is rarely employed as an auxiliary of the past tense; it serves (1); as in Modern English, to save the repetition of a verb, and (2) to form a *causative* verb—*e.g.* 'do me hangen.' (= cause me to hang).

Negative Verbs.—These are formed by combining the

TABLE OF ANOMALOUS VERBS.

Indicative.		Subjunct.		IMPERAT.	INFINITIVE, PRESENT PARTICIPLE PAST PARTICIPLE.
Present.	Past.	Present.	Past.		
<i>Sing.</i> 1 am, 2 art, 3 is <i>Plur.</i> 1, 2, 3 ben, bē	1, 3 was, 2 were 1, 2, 3 weren, were	1, 2, 3 bē 1, 2, 3 ben, bē	1, 2, 3 were 1, 2, 3 weren, were	bē beth	bēn, bē; being; bēn, bē.
<i>Sing.</i> 1 dō, 2 dōst, 3 dōth <i>Plur.</i> 1, 2, 3 dōn	1, 2, 3 dide (‘yede’ and ‘wente’ are employed for the past)	1, 2, 3 dō 1, 2, 3 dōn	1, 2, 3 dide ...	dō dōth	dōn, dō; dōing; dōn, dō.
<i>Sing.</i> 1 gō, 2 gōst 3 gōth <i>Plur.</i> 1, 2, 3 gōn	1, 2, 3 wolde	1, 2, 3 gō 1, 2, 3 gōth	...	gō gōth	gōn, gō; gōing; gōn, gō.
<i>Sing.</i> 1, 3 wil, 2 wilt <i>Plur.</i> 1, 3, wiln, 2 wil	1, 2, 3 wolde	1, 2, 3 wille	1, 2, 3 wolde	...	wold (p.p.).
<i>Sing.</i> 1, 3, can, 2 canst <i>Plur.</i> 1, 2, 3 connen, conne, can	1, 2, 3 couthe, coude	...	...	...	connen, conne (in- fin.); couth (p.p.).
<i>Sing.</i> 1, 3 dar, 2 darst <i>Plur.</i> 1, 2, 3 dar	1, 2, 3 dorste	...	...	...	...
<i>Sing.</i> 1, 3 may, 2 mayst <i>Plur.</i> 1, 2, 3 mowen, mowe, may	1, 2, 3 mighte	1, 2, 3 mowe	1, 2, 3 mighte	...	...
<i>Sing.</i> 1, 3 mōt, 2 mōst <i>Plur.</i> 1, 2, 3 mōten, mōte, mōt	1, 2, 3 mōste	1, 2, 3 mōte	1, 2, 3 mōste	...	...
<i>Sing.</i> 1, 3 shal, 2 shalt <i>Plur.</i> 1, 2, 3 shullen, shul, shal	1, 2, 3 shoulde, shulde	...	...	...	...
<i>Sing.</i> 1, 3 wōt, 2 wōst <i>Plur.</i> 1, 2, 3 witen, wite	1, 2, 3 wiste	1, 2, 3 wite	1, 2, 3 wiste	wite	{ witen, wite; witinge; wist.
<i>Sing.</i> 1 owe, 2 owest, 3 oweth	1, 2, 3 oughten, oughte	...	...	...	...

negative particle *ne* with the parts of certain verbs—*nam* = am not; *nis* = is not; *nas* = was not; *nadde* = had not; *nille*, *nīl*, = will not; *noīde* = would not; *nat*, *not* (*ne* + *wot*) = knows not; *niste* (*ne* + *wiste*) = knew not.

Anomalous Verbs. See Table p. xx.

The inflexions in Chaucer's verb, though numerous, are not so elaborate as in O.E. They have been made more uniform, and strong verbs exhibit a tendency to become *regularised*. However, in the development of the use of auxiliaries, the Verb, unlike the Noun and the Adjective, has become far more complex in its forms than in the oldest days of the language. By their aid it has been more fully organised and has acquired a capacity for a more refined expression of the subtle movements of thought involved in the conceptions of Mood and Tense.

The Adverb.

A final *e* or *es* often serves to distinguish adverbs—*amidde*s, *elle*s, *nedes*, *onēs*, *unmethēs*, *loudē*, *oftē*, *softē*, *sonē*, *unmethē*.

Many adverbs terminate in *ly* (O.E. *lice*, from *lic* = body), some of these showing a sonant *e* before the termination—*e.g.* *boldēly*, *shortēly*, *trewēly*.

Some end in *en*, occasionally shortened to *e*—*e.g.* *abouten*, *aboutē*; *aboven*, *abovē*; *beforn*, *beforē*; *betwixen*, *betwixē*; *withouten*, *withoutē*.

SYNTAX AND COMPOSITION.

Nouns and Pronouns.—In Middle English, prepositions have in great measure taken the place of case-inflexions to express the relations of nouns and pronouns to other words in the sentence. A few of the old constructions still survive.

- (1) The genitive case of the noun, as in O.E., is sometimes used attributively—*e.g.* 'lives(living) creature' (P. F. 641), 'worldes (in this world) blisse' (s. A. 166). The *genitive* in O.E. was employed to express *quality*, *measure*, *duration of time*, etc., and has

perhaps given place to a prepositional phrase in such expressions as 'lital of cunning' (P. F. 518), 'hote cormeraunt of glotanye' (P. F. 362), 'of al my lyf' (P. F. 484).

(2) The dative case of pronouns is employed—

(a) to express advantage, see S.A.5, F. 9; after verbs of *address*, e.g., 'seyde,' P. F. 658, etc.

(b) with verbs of *motion*, and *fearing*, 'hye the blyve' (S. A. 109), 'he rydeth him' (K. T. 838), 'dred the nought' (P. F. 418).*

(3) An oblique case of the pronoun is used with *impersonal verbs*—e.g. 'hir thoughte,' 'him lesteth,' 'hir gat no geyn.' †

Verbs.—The gerundial form of the Infinitive, with *to* or *for to*, frequently takes the place of the simple infinitive; the latter, as a rule, is found after the auxiliaries *wil*, *shal*, *may*, *gan*, and after *can*. The forms with *to* or *for to* are employed indifferently.

The use of the Subjunctive should be noted, as Chaucer employs it in some instances in which the Indicative has taken its place in Modern English. The Subjunctive Mood is the name given to the *form* of the verb which presents the predicate implied in the verb not as a fact, but as *an object of thought*, and, under this general definition, the following uses of the Subjunctive may be brought:—

I. In independent sentences or principal clauses: (a) to express a wish, 'sende' (P. F. 84); (b) in a command or request, 'tak' (P. F. 462); (c) in a statement the verification of which depends on an unrealised or unrealisable condition, 'were it bet' (P. F. 571), 'were as fair' (P. F. 511).

II. In dependent clauses: (a) after words expressing *thinking*, *wish*, *command*, etc., 'ne come' (S. A. 35), 'thou werke and wisse' (P. F. 74), 'he take up' (S. A. 98, 99), 'jugement be' (P. F. 432); (b) implying

* March, *Gram. A.S. Language*, p. 150.

† In O.E. the Accus. or Dat. was so used, *ibid.* p. 145.

unrealised time, 'she tokë kep' (S. A. 85), 'me take' (P. F. 588); (c) implying an unrealised condition, 'if she me finde' (P. F. 456); (d) implying concession, 'though thou telle' (P. F. 156), 'so befallë' (P. F. 665); (e) after 'whether,' 'if,' etc., in indirect questions, 'if that the cause were' (P. F. 106), 'wher (= whether) he do bet or he' (P. F. 166).

Adverbs.—(1) In statements of negation, generally at least two negatives are employed, and occasionally more—e.g. 'Ne no man may there wexë sek ne old.' (2) A negative is usually placed before a verb followed by 'but' = only—e.g. 'I nam but ded' (S. A. 161).

Prepositions.—When governed by the prepositions *after, by, for, from, in, into, of, to, with,* etc., the noun either has the same form as the nominative, or shows a dative inflexion in e. This e is frequently written though not required for the metre. For its use as a distinct syllable, cf.—'She sent him now to landë and now to shipë' (A. A. 194).

Chaucer's language presents certain archaic constructions which serve to illustrate the development of human speech as an instrument of expression, progressively adapting itself to the wants of the human mind.

(a) We meet with a large number of impersonal verbs expressing states or conditions of the mind—e.g. 'me were lëf,' 'më woulde think,' 'him lesteþ,' 'so gan me to delyte,' &c. These are *survivals*, pointing to an early stage in the history of the human mind, when abstract thought was in its infancy, and when man's sensations were but obscure objects of his perceptions. In a later stage, what was once the dark sensation, regarded objectively, becomes 'the conscious action of the free mind,' and the impersonal construction gives place to the personal.

(b) In the early stages of a language, various grammatical relations between sentences seem to have been denoted simply by *juxtaposition*, without the intervention of any word expressive of interdependence or subordination,* e.g.—

- (1) "To beholdë
Up-on a bok, was writen with letteres olde" (P. F. 19).
(2) Who shuldë recche of that is recceles (P. F. 593)
(3) And preyde God hir spede (P. F. 560).

* These constructions are common enough in popular speech and are met with in poetry. They are generally regarded as cases of 'omission' of the relative, etc., but would perhaps be better described as '*survivals*.' See Paul's *Principles of Language* (trd. H. A. Strong), chaps. vi. and xvi., and Kellner's *Hist. Eng. Syntax*, pp. 51 sqq.

What is perhaps a later stage seems to be marked by the use of a *demonstrative*, pronoun or adverb, which served to give prominence to the connection between two sentences by calling attention to the element that was common to both. In English 'that' and 'there' were frequently employed in this capacity, and with their use *co-ordination* of sentences gave place to *subordination*. 'There' was regarded as a relative conjunction, like the modern '*where*,' by which it has been displaced. 'That' (originally a demonstrative), in certain connections, came to be regarded as a relative; and, in others, it became, as it still is when introducing a noun clause, a mere *index of subordination*,* *e.g.*—

- (1) And do it gon to Alcyone
The quene *there* she lyeth alone. (S. A. 102,3).
 - (2) *Ther* lay no profit, *ther* was no richesse. (F. A. 26).
 - (3) Al were they sore y-hurt, and namely oon,
That with a spere was thirled *his* brest-boon (K. T. 1851,2).
- Also *cf.* P. F. 299-301, and C. T. Prol. 43-45.

Sentence Structure and Composition—We must not expect to find in Chaucer the same logical orderliness and the same compactness of organisation in structure of sentence and paragraph that characterise the best Modern English, for perfection in style is a matter of evolution, and is the product of the contributory labours of a large number of the best speakers and writers.

(a) In Chaucer the forms of *direct* and *indirect* speech are frequently intermingled, *e.g.*—

They seyden sothly, al by on assent,
How that the gos with hir facounde gent,
That so desyreth to pronounce *our* nede,
Shal tel *our* tale. (P. F. 557-560).

(b) The unity of the sentence is frequently violated by parenthetical interruptions, *e.g.*—

Ye come for to chese—and fle your wey—
Your makes. (P. F. 388, 389, and see P. F. 312*n*).

* The feeling associated with '*that*' as an *index of subordination* possibly accounts for its use in the class of instances cited in Abbott's *Shaks. Gram.* 285, and also for such expressions as 'when that,' 'which that,' in which it serves to indicate that *when* and *which* are used, not as interrogatives, but as conjunctions or relatives introducing a dependent clause.

(c) The order of words and clauses is often illogical and obscure, e.g.—

(1) The longe day ful faste I redde and yerne. (P. F. 21).

(2) Can I nat seyn if that the cause were

For I had red of Affrican befor,

That made me to mete that he stod there.

(P. F. 106-108; also see A. A. 217-219).

(d) Chaucer's sentences sometimes show the *pleonastic* and *anacoluthic* character which marks an older stage of a language; e.g.—'Him that she cheseth he shal hir han a-swythe' (P. F. 623). See also A. A. 155, etc.

Much of Chaucer's poetry presents the appearance of having been written expressly for an *audience*. In his narrative verse, he frequently introduces his own personality, or indulges in autobiographical references, humorous or pathetic; employs expressions suggestive of the presence of an audience (A. A. 162, &c.); and brings himself and his hearers into personal relations with the incidents and characters of his story (s. A. 52-7). In many passages, more especially in those of a pathetic character, he exhibits a partiality for the rhetorician's well-known devices of *apostrophe* and *erotesis* (question-asking). His introduction of the personal element and the rhetorical appeals are obviously intended to rouse interest in and give vividness to the narrative, by heightening its effects or making its details more realistic. The use that Chaucer makes of these various devices—which, in some measure, are incidental to the form of *story-telling* literature—may be regarded as constituting a characteristic feature of his style.

VERSIFICATION.

The rhythm of Chaucer's verse, as in most Modern English poetry, depends, in the main, on a regularity in the incidence of stress, the syllables in a line being arranged

ordinarily in groups consisting of two syllables, the latter of which is more stressed than the former. For the sake of convenience, each group will be called a *measure*. It is also important to observe that he makes skilful use of the *caesural pause*; by varying its position, (1) he modulates the rhythm, and thus avoids the monotony that would necessarily ensue from a sequence of several similarly constructed lines, and (2) he brings his rhythm into harmony with the movement of thought or feeling. As an embellishment to his verse, Chaucer invariably employs *rime*.

In his 'Book of the Duchess' and 'House of Fame' the lines consist of *four* measures; in nearly all his other poems the lines are of *five* measures.

In both these kinds of verse we find---

- (a) very frequently an additional unstressed syllable at the end of a line:

That brák | her mást || and mád(e) | it fállë (S. A. 28).
The slý | ë wéy || of thát | I gan | to wrýté (A. A. 48).

- (b) an additional unstressed syllable at the caesural pause:

This was the tálë : || Ther wás | a kíng | (S. A. 19).
Were tré | ës clad | with lévës || that áy | shal láste
(P. F. 178).
Ful má | nya stóry || of whích(e) | I touch | ë shál
(P. F. 285).
The gén | til fáucón, || that with | his fet | distréyneth
(P. F. 337).

- (c) three syllables in place of the dissyllabic measure*:

To réde, || and dryvë | the night | awáy (S. A. 6).
As wérn, | or thíng || of whích(e) | I tellë | no tálë
(P. F. 326).
Al ópen | am I, || pásse in | and spéd | the fástë
(P. F. 188).

* See note (h) on p. xxii.

(d) a single syllable for the first measure. This *metrical licence* is of more common occurrence in his *four-measure* than in his *five-measure* verse. Examples seem to fall generally into two classes. (1) In some cases, the initial word is particularly emphatic, being an imperative, or a rhetorically emphatic conjunction, etc., which may be supposed to require more than ordinary time and energy for its utterance.

Fór | me thóught(e) | it bét | ter pláy (s. A. 7).

Hélp | me out | of this | distréss (s. A. 67).

Mára, | which thróugh | his fúr | ious course | of ýrë
(A. A. 50).

Also see P. F. 510, 569, K. T. 156, 324, 652, etc.

(2) In other instances, the initial syllable is not emphatic, but follows a line which ends in an additional syllable, and in which the thought is not terminated with the line, but is carried on. In these cases, the initial word or syllable is perhaps not to be regarded as a monosyllabic measure, but rather as the second syllable of a measure the first syllable of which is the final unstressed syllable in the preceding line, the two lines forming, as it were, a rhetorical and metrical whole.

So whán | I sáw || I míght | not slép | ð

Tíl | now láte || this óth | er níght (s. A. 1, 2).

Among(e) | al thís || I fónð | a tál | ð

That | me thóughte || a wón | der thíng (s. A. 17, 18).

And whán | he ród || men míghte | his brý | del hér | ð

Gíng | len || in | a whíst | líng wýnd || as cléré

(C. T. PROL. 170).

Also see C. T. PROL. 246, 7, etc.; K. T. 367, 8; 1630, 1, etc.; B. D. 228, 9, 235, 6, 240, 1, 257, 8, etc.; P. F. 444, 5; F. A. 62, 8.

Stress.—In a foot (1) at the beginning of a line, (2) immediately after the cæsural pause, the stress occasionally falls on the former syllable.

Whéther | my lord || be qufk | or déd (s. A. 78).
Né by | non || bút | he Lóv | ës ser | vaunt bé (P. F. 159).
 Right of | a párk || *wólléd* | with gré | në stón (P. F. 122).
 In kír | tel's al | dischév'lë || *wéntë* | they thére (P. F. 235).

In many lines, correct expression seems to require that several syllables in succession should be read in level tone. The occurrence in his five-measure verse of the full complement of *five* stresses is perhaps rather the exception than the rule.

Cæsura.—In Chaucer's five-measure verse, the pause occurs, *most frequently*, just before, or in the middle of, the third measure; see the scansion above. Occasionally two pauses seem required in the same line, e.g.—

Your wordës || ful of plesaunce || and humblesse (A. A. 248).
 Was set || this noble goddessë || Naturë (P. F. 303).

Rime.—Chaucer employs masculine and feminine rimes. In the former, two final stressed syllables rime together—e.g. 'nay,' 'day,' 'other night,' 'up-right.' The latter rimes occur in lines ending in an additional unstressed syllable, the two final syllables of one line riming with the two final syllables of another—e.g. *tábles, fábles; fállë, állë*.

He also betrays a partiality for what may be described as *punning rimes*,* the riming syllables being identical in form but having different applications—e.g. 'herë' (adv.), 'herë' (verb) (s. A. 50, 51); 'dedë' (adj.), 'dedë' (sub.) (P. F. 79, 82); 'weye,' 'aweye' (P. F. 653, 6); 'delyte,' 'lyte' (P. F. 27, 8), etc.

His four-measure verse is written in riming couplets. A great deal of his best five-measure verse—such as the Prologue and the Links of the Canterbury Tales, the Knights

* Gower also employs these rimes, which are of frequent occurrence in the *Roman de la Rose*. Spenser, a great admirer of Chaucer, occasionally uses similar rimes, and has, perhaps, tried to reproduce Chaucer's manner in his well-known lines on the elder poet—

Dan Chaucer, *well* of English undefyled,
 On Fame's eternal bead-roll worthie to be *fyled*.
 (F. Q. iv. ii. 82).

Tale, etc.—is also written in riming couplets, and he was probably the first English poet to introduce and establish the use of this form of verse, usually called the 'heroic couplet.'

Chaucer frequently writes in *stanzas*, the lines of which are connected together by an interlacing system of rimes. Of these stanzas the most common form is one of seven five-measure lines, the rime scheme of which may be represented by the formula *ababbcc*—the letters *a, b, c*, standing for the rime endings. This stanza, a favourite with the poet and amply illustrated in this book, is called the '*Chaucerian Heptastich*,' or sometimes '*Rime Royal*.'

Another stanza, employed in the 'Monkes Tale,' 'The Former Age,' and 'Fortune,' consists of eight five-measure lines, with a rime scheme represented by the formula *ababbcbc*.

Other varieties of stanza are to be met with in the poems in this book, and will be remarked upon in the 'Notes.'

Many lines will present themselves the metre of which will probably prove a stumbling-block to the student; but, as Prof. Child admirably remarks, 'No supposition is more absurd than that Chaucer, a master poet for any time, could write awkward, halting, or even unharmonious verse.' Where really defective lines occur, the fault is perhaps to be ascribed to the ignorance or carelessness of the old copyists of his poems. That Chaucer himself was fully alive to the dangers of careless transcription, we may gather from his language in '*Troilus and Cressida*,' v. 1807 *et seq.*—

And for ther is so gret diversite

In Englishh, and in wrytinge of our tonge,

So preye I to God, that non miswryte the (*i.e.* his Troilus)

Ne the mis-metre, for defaute of tonge !

and again from his humorous lines addressed to his scribe Adam—

Adam scriveyn (scribe), if ever it the befallē
 Boece or Troilus to wryten newe,
 Under thy lokkes (locks) thou most have the scalle (scab),
 But after my making thou wryte trewe.
 So ofte a daye I mot thy werk renewe,
 It to correcte and ek to rubbe and scrape
 And al is through thy negligence and rape.

Moreover, the difficulties in his text due to careless or ignorant transcription, many as they are, are not so numerous as they once were, for lovers of Chaucer have been able to eliminate much that was unintelligible by careful collation of the copies of various old MSS. published by the Chaucer Society under Dr F. J. Furnivall's editorship. Again, there can be no doubt that, for a full appreciation of the melody of Chaucer's verse, a full knowledge of his pronunciation and methods of elocution is necessary, but this knowledge is beyond the reach of any man. What has been said under the heads of Pronunciation, Grammar, and Versification; will enable the student to understand, in some measure, the beauty of Chaucer's verse. The following notes may also be of some service:—

(a) Chaucer's verse should be read aloud, and due note taken of the incidence of rhetorical emphasis and of pause distribution. The ear should be accustomed to his diction and rhythm.

(b) Every syllable should be distinctly sounded, whenever it is necessary for the metre.

(c) The terminations *es* (of genitives, of plurals of nouns, and of adverbs), *ed*, *en*, *eth* (of verbs), *de*, *te* (of past tenses of weak verbs); usually form a distinct syllable. In the inflexion *ede* of the past tenses of some weak verbs the first *e* should probably, in most cases, be clipped—e.g. *cryede* = *cryde*.

(d) Final *e* (which (1) occurs in several French words, (2) represents a final syllable in the O.E. forms of nouns and adjectives, (3) is a grammatical inflexion in nouns, adjectives, verbs, and adverbs) should, except in the

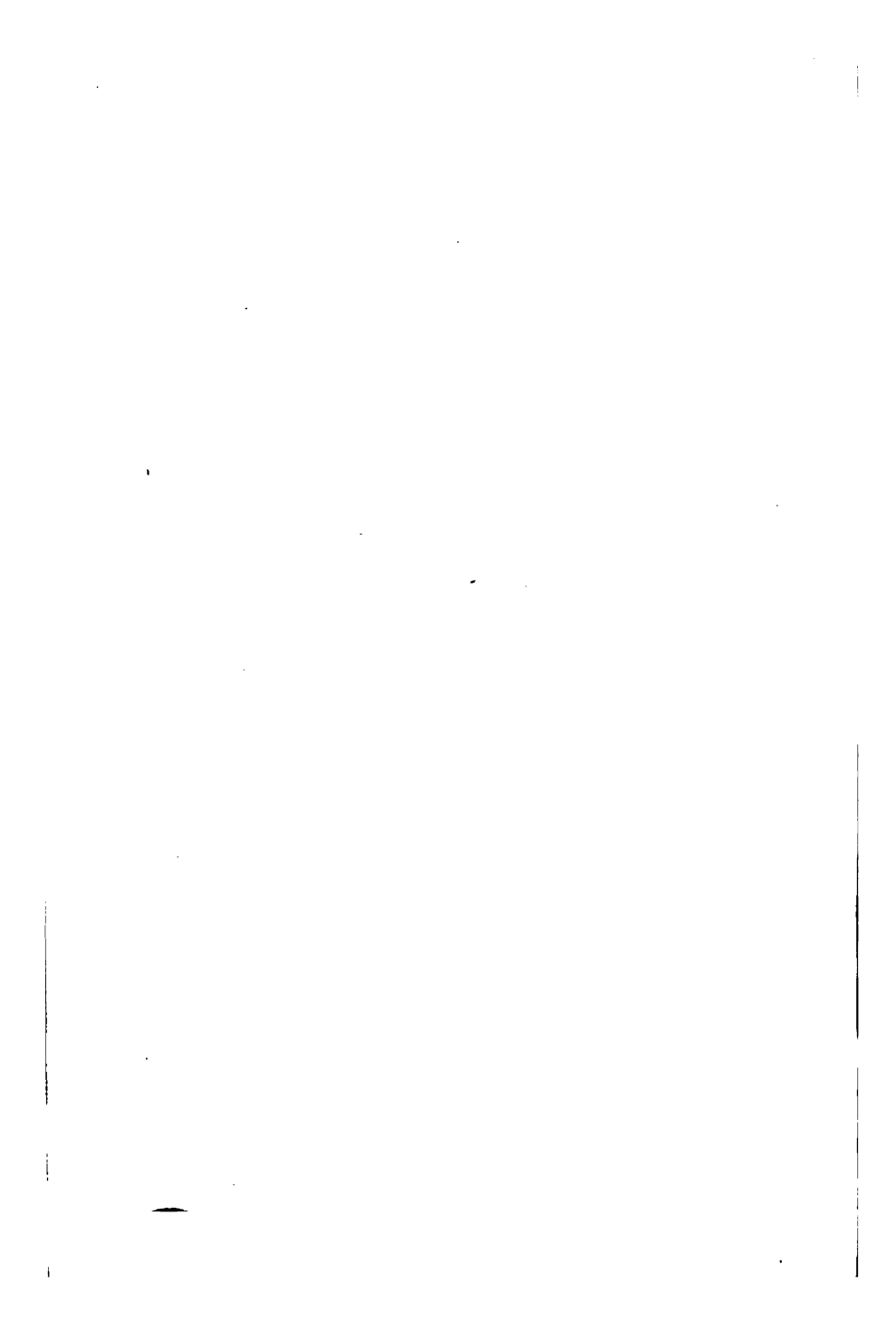
following cases, be distinctly sounded:—*Exceptions.* (1) Final *e* seems generally silent in *oure*, *youre*, *were*, *more*, *here* (adv.), *there*. (2) It may be elided (i.) before words commencing with a vowel, (ii.) before a few words beginning with *h*, as the pronoun of the 3rd person, the parts of the verb *have*, the adverbs *how*, *here*, and a few words of French origin, such as *honour*, *honest*, etc. *N.B.*—It is, however, preserved (i.) before most of these words beginning with *h* when they end a line (cf. P. F. 60, 617, A. A. 162, 252); (ii.) when followed by the cæsural pause (cf. P. F. 124, 155, 375, F. 12, etc.); (iii.) when it represents an accented *e* in French words, as *pite*, *cite*, etc.; (iv.) in monosyllables, e.g., the pronouns *me*, *the*, the conjunction *ne*, etc.; but in *ne*, negative adverb, and *the*, definite article, final *e* is frequently elided.

(e) The endings *le*, *re*, in Romance words, are often not sounded as separate syllables. Thus *noble*, *miracle*, *lettre*, are sometimes pronounced as though they were written *nobl'*, *miracl'*, *lettr'*.

(f) Two syllables are occasionally contracted into one—e.g. *ne hadde* = *nadde*; *ne were* = *nere*; *the assay* = *thassay*; *it is* = *its*; *this is* = *this*; *to endyte* = *tendyte*, etc.

(g) In many French words, and in some English words such as *after*, *under*, *unto*, *worthy*, and participles and verbal nouns, the stress is occasionally shifted from one syllable to another.

(h) Often syllables which seem to be hypermetrical may be *slurred* over—that is, passed over *lightly* without elision or contraction. 'This usage, by adding to the variety, incontestably adds to the flexibility and beauty of Chaucer's versification' (Ward's *Chaucer*, 'Men of Letters,' p. 172).



SELECTIONS FROM CHAUCER.

The Episode of

SEYS AND ALCYONE,

from the Boke of the Duchesse.

So whan I saw I might not slepe
Til now late, this other night,
Upon my bedde I sat upright,
And bad on rechē me a bok,
A romaunce, and he it me tok 5
To rede, and dryve the night away ;
For me thoughte it better play
Than play eyther at chesse or tables.
And in this boke were written fables,
That clerkes had, in oldē tyme, 10
And other poets, put in ryme
To rede, and for to be in mynde,
Whyle men loved the lawe of kynde.
This bok ne spak but of such thinges,
Of quenes lyves, and of kinges, 15

The Chaucer Society has published copies of four texts of 'The Deth of Blaunche the Duchesse' (otherwise called 'The Boke of the Duchesse,' and, at one time, 'Chaucer's Dreame'),—viz. Thynne's, in his edition of Chaucer's Works (1532), and the texts of the Fairfax MS. 16, the Tanner MS. 346, and the Bodley MS. 688, all in the Bodleian Library. These authorities will be referred to as Th., F., T., and B. respectively. The text of the above extract is based on F. and Th.; and the more important variations among the different authorities will be indicated.

ll. 1-53 in the above extract are not given in T.B. 1 Th. F. sawe. 2 See notes. 3 Th. F. sate. 4 Th. F. bade, one, booke. 5 F. omits 'he.' Th. F. toke. 7 Th. F. thought. 9 Th. F. written. 11 Th. postes. 14 Th. F. boke, spake, speake; Th. suche.

N.B.—Other instances of the omission or insertion of final *e* are only occasionally shown.

And many other thinges smale.
 Amonge al this I fond a tale
 That me thoughte a wonder thing.

This was the tale :—There was a king,
 That highte Seys, and had a wyf, 20
 The bestē that might berē lyf ;
 And this quene highte Alcyone.
 So it befil, ther-after sone,
 This king wil wenden over se.
 To tellen shortly—when that he 25
 Was in the se, thus in this wyse
 Suche a tempest gan to ryse,
 That brak her mast and made it falle,
 And cleftē her ship, and dreynte hem alle,
 That never was foundē, as it telles, 30
 Bord ne man, ne nothing elles ;
 Right thus this king Seys loste his lyf.

Now for to speke of Alcyone his wyf—
 This lady, that was left at home,
 Hath wonder that the king ne come 35
 Home, for it was a longē terme.
 *Anon hir herte began to erme ;
 And for that hir thoughte evermo
 It was not wel ; hir thoughte so ;
 She longed so after the king, 40
 That, certes, it were a pitous thing
 To telle hir hertely sorweful lyf
 *That hadde, alas ! this noble wyf,
 *For him she loved alderbest.

17 F. Th. 'fonde,' but the verb is strong. 20 Th. hyght, wyfe,
 F. hight, wyfe ; F. Seyes. 21 Th. F. beare, lyfe. 22 Th. hyght,
 F. hight. 24 Th. wol, F. woll. 24, 26, Th. F. see. 28 Th. F.
 brake, maste, fal. 29 Th. F. dreynt, dreint ; al, all. 31 Th. F.
 borde. 32, 33 So (var. sp.) Th. F. See notes. 36 F. long. 37
 Th. F. 'yerne' for 'erme,' suggested as the true reading by Ten
 Brink and Skeat independently. 39 Skeat suggests that 'thoughte'
 is an error of the copyist, and proposes to read 'It was not wel he
 dwelte (delayed) so.' 42 Th. tel, sorowful, F. tell, sorowfull.
 43, 44, So Koch ; Th. F. 'That she had this noble wyfe (wife) For
 him alas she loved alderbest (e).'

Anon she sent bothe est and west 45
 To seke him, but they founde nought.
 "Alas!" quod she, "that I was wrought,
 And wher my lord, my love, be ded!
 Certes, I nil never ete bred,
 I make a-vowe to my god here, 50
 But I mowe of my lorde here!"
 Such sorwe this lady to hir tok
 That trewely I, that made this bok,
 Had such pite and such routhe
 To rede hir sorwe, that, by my trouthe, 55
 I ferde the worse al the morwe
 After, to thinken on hir sorwe.
 So whan this lady coude here no word
 That no man mighte fynde hir lord,
 Ful ofte she swouned, and seyde 'alas!' 60
 For sorwe ful nygh wod she was;
 *Ne could she no red but on,
 But down on knees she sat anon,
 And wepte, that pite was to here.
 "A! mercy! swete lady dere!" 65
 Quod she to Juno, hir goddessse,
 "Help me out of this distresse,
 And yeve me grace my lord to se
 Sone, or wite wher-so he be,
 Or how he fareth, or in what wyse, 70
 And I shal make you sacrificyse,
 And holy youres become I shal,
 With good wil, body, herte and al;
 And but thou wilt this, lady swete,
 Send me grace to slepe, and mete 75
 In my slepe som certeyn sweven,

45 Th. cest; F. eeste, weste. 48 Th. F. deed. 49 Th. F. eate;
 Th. breed, F. breeds. 53 Th. F. trewely. 54 Th. F. suche
 (twice); T. B. such. 58 So Th. F. T. B. (var. sp.); see notes.
 60 Th. sayd, F. sayed, T. seid. 61 Th. F. woode. 62 All 'rede.'
 Th. F. T. B. 'she conde.' 67 Th. F. T. helpe, B. help. 69 Th.
 F. wete, T. B. wite. 73 F. wille. 75 Th. F. sende, T. send.
 76 Th. certayne, F. certeyn, T. certein.

Wher-through that I may knowe even
Whether my lord be quik or ded."

With that word she heng doun the hed,
And fil a-swowne as cold as ston. 80
Hir women caughte hir up anon,
And broughten hir in bed, al naked ;
And she, for-weped and for-waked,
Was wery, and thus the dede slep
Fil on hir, or she tokë kep, 85
Through Juno, that had herd hir bone,
That madë hir to slepe sone ;
For, as she prayede, right so was don
In dede; for Juno, right anon,
Called thus hir messagere 90
To do hir erande, and he cam nere.
Whan he was come, she bad him thus,
"Go bet," quod Juno, "to Morpheus—
Thou knowest him wel—the god of slep ;
Now understond wel, and tak kep ; 95
Sey thus on my halfe, that he
Go faste in-to the grete se,
And bid him that, on alle thing,
He take up Seys body the king,
That lyeth ful pale and no-thing rody. 100
Bid him crepe in-to the body,
And do it gon to Alcyone
The quene, there she lyeth alone,
And shewe hir shortly—it is no nay—
How it was dreynt this other day ; 105
*And do the body speke so
Right as it was woned to do,

79 Th. F. worde, T. word ; Th. hyngge, F. henge. 80 Th. fel, F. felle ; Th. F. colde. 81 Th. caught, F. kaughte. 84 T. dede, Th. deed, F. ded. 91 Th. F. B. come, T. com ; 'cam' is adopted uniformly in the text of this book as the pt. t. of 'comen.' 94, 95 All here, and in 84, 85, read 'slepe,' 'kepe.' 95 Th. understande, F. B. understonde, T. understond. 98 Th. F. al, B. T. alle ; Th. F. thyngge. 99 Th. F. kyngge. 106 All insert 'right' (ryght) between 'speke' and 'so' ; Skeat omits.

The whyles that it was a-lyve.
 Go now faste and hye the blyve!"

This messenger tok leve and wente 110
 Upon his wey, and never ne stente,
 Til he cam to the derke valey
 That stant betwene rockes twey,
 There never yet grew corn ne gras,
 *Ne tre, ne nought that lyves was, 115
 *Beste, ne man, ne nothing elles,
 Save that there were a fewe welles
 Came renninge fro the cliffes adoun;
 That made a dedly slepinge soun,
 And ronnen doun right by a cave, 120
 That was under a rocke y-grave,
 Amid the valey, wonder depe.
 There these goddles laye and slepe,
 Morpheus, and Eclypasteyre,
 That was the god of slespes heyre, 125
 That slepe and did non other werk.

This cavè was also as derk
 As hellè pitte over-al aboute;
 They had good leyser for to route
 To vye who might slepe beste; 130
 Some henge her chin upon her breste
 And slepe upright, her hed y-hed,
 And some laye naked in her bed,
 And slepe whyles the dayes laste.

This messenger cam renning faste 135
 And cryed, "Ho! Ho! awake anon!"
 It was for nought; there herde him non.
 "Awake!" quod he, "who is lyeth there?"

112 Th. came, F. come, T. com. 113 F. betwex, roches.
 114 All 'corne.' 115 Conjectural; all 'ought' (var. sp.) for 'lyves.'
See notes. 116 All 'nought' (var. sp.) for 'nothing'; the emenda-
 tion is Ten Brink's. 117 So Th. T., but F. B. omit 'that.'
 118 Th. B. F. rennyng, T. rennyng. 121 F. rokke. 123 All
 'lay.' 126 Th. slepte. 130 Th. vye, T. vie, F.B. envye.
 132 B. I-hyd, F. y-hedde; T. 'here I-hid' for 'hed y-hed.' 133 F.
 bedde; all 'lay.' 134 Th. slepte. 135 F.B. fleyng, T.
 flyyng. 138 Th. B. omit 'is.'

And blew his horn right in her ere,
And cryed "a-waketh!" wonder hyë. 140

This God of slepe, with his on yë
Caste up, and axed "who clepeth there?"
"It am I," quod this messagere,
"Juno bad thou shouldest gon"—

And tolde him what he shulde don, 145

As I have told you here-to-fore—
It is no ned reherse it more—
And wente his wey, whan he had seyde.

Anon this god of slepe a-breyd
Out of his slepe, and gan to gon, 150

And did, as he had bede him don ;
Tok up the dreyntë body sone,
And bar it forth to Alcyone,

His wyf the quene, there as she lay,
Right even a quarter before day, 155

And stod right at hir beddes fete,
And called hir, right as she hete,
By name, and seyde, "My swete wyf,

Awake ! Let be your sorweful lyf !
For in your sorwe there lyth no red, 160

For, certes, swete, I nam but ded ;
Ye shul me never on-lyve y-se.

*But gode swete, herkne that ye
Bury my body, for such a tyde 165

Ye mowe it fynde the se besyde.
And, far-wel, swete, my worldes blisse !

I prayë god your sorwe lisse ;
To litel whyle our blisse lasteth."

With that her eyen up she casteth,

141 Th. eye, F. ye. 148 Th. sayde, T. seide, B. seyde, F. sayede.
149 Th. abrayde, T. a-braied, B. abreyde, F. a-brayede. *See notes.*
151 B. F. bede, Th. bydde, T. bid. *N. B.* the forms of the verbs
'beden,' to command, and 'bidden,' to pray, are frequently confused.
152 B. dreynste, F. dreynt, T. dreint, Th. deed. 161 All 'am,'
but the negative is generally used by Chaucer before 'but' (only).
163 Th. F. T. 'But good swete herte (hert) that ye'; B. 'But good
swete that ye.' 164 Th. F. suche, B. T. such.

And—saw nought! "Alas," quod she, "for sorwe"! 170
 And—deyede within the thriddle morwe.

But what she seyde more in that swow
 I may not telle you as now.

170 All 'alas' (allas) Ten Brink proposes 'A'! for 'alas'! to reduce the line to a normal measure. *See notes.* 171 Th. dyed, F. deyede, B. deyde, T. deid. 172 Th. swowe, F. swow.

THE PARLEMENT OF FOULES.

The Proem.

- 1 The lyf so short, the craft so long to lerne,
 Thassay so sharp, so hard the conqueringe,
 The dredful joye, alwey that slit so yerne,
 Al this mene I by love, that my felinge
 Astonyeth with his wonderful werkinge
 So sore y-wis, that whan I on him thinke,
 Nat wot I wel wher that I flete or sinke. 5
- 2 For al be that I knowe nat love in dede,
 Ne wot how that he quiteth folk her hyre,

The Chaucer Society has printed copies of thirteen more or less complete texts of this poem, *viz.*, MS. Gg. 4.27, Camb. Univ. Libr.; MS. R. 3.19, Trin. Coll. Camb.; Caxton's Text (A.D. 1477-8); Shirley's Harleian MS. 7833, British Museum; MS. Ivii. St John's Coll. Oxford; MS. Ff. 1.8, Camb. Univ. Libr.; Fairfax MS. 16, Bodleian Libr.; Bodley MS. 638, Bodleian Libr.; the Marquis of Bath's Longleat MS. 258; Pepys MS. 2006; Tanner MS. 346, Bodleian Libr.; Digby MS. 181, Bodleian Libr.; MS. Arch. Seld. B. 24, Bodleian Libr. These texts will be referred to briefly as G. R. C. H. J. Ff. F. B. L. P. T. D. A. respectively.

The text above printed is based on a comparison of these, but follows G. generally. To preserve some degree of uniformity in the spelling of the different poems in this book, many of the orthographical peculiarities characteristic of G. (more especially its substitution of *i* or *y* for *e* in inflectional endings in *ed*, *en*, *es*, *eth*), are not here reproduced.

1 G. longe. 3 R. 'fleeth' for 'slit.' 4 G. myn. G. employs the forms 'myn,' 'thyn,' before consonants and vowels. 5 G. astonyd, K. astonyeth. 6 In G. 'y-wis' is always spelt 'I-wis.' 7 F.T. 'wake or winke.' 9 G. here (its usual form for the possessive plural).

- Yit happeth me ful ofte in bokes rede 10
 Of his miracles, and his cruel yre ;
 There rede I wel he wil be lord and syre ;
 I dar nat seyn his strokes been so sore,
 But God save swich a lord ! I sey namore.
- 3 Of usage, what for lust, and what for lore, 15
 On bokes rede I ofte, as I you tolde.
 But wherfore that I speke al this ? Nat yore
 Agon, it happede me for to be-holde
 Up-on a bok, was writen with letteres olde ;
 And ther-upon, a certeyn thing to lerne, 20
 The longe day ful faste I redde and yerne.
- 4 For ofte of olde feldes, as men sey,
 Cometh al this newe corn from yer to yere ;
 And out of olde bokes, in good fey,
 Cometh al this newe science that men lere. 25
 But now to purpos as of this matere—
 To rede forth so gan me to delyte,
 That al that day me thoughte but a lyte.
- 5 This bok, of which I makë menciouun,
 Entytled was al thus, as I shal telle, 30
 "Tullius, of the dreme of Scipion."
 Chapteres sevene it hadde, of hevene and helle,
 And erthe, and soules that ther-inne dwelle,
 Of whiche, as shortly as I can it trete,
 Of his sentence I wil you seyn the grete. 35
- 6 First telleth it, whan Scipion was come
 In Affrik, how he meteth Massinisse,

11 G. hise (apparently intended as a plural form), crewel ; C. H. cruel ; the rest 'cruelle.' 12 G. 'wele' for 'wil' *always*. 14 H. R. and others 'can' for 'sey.' 15 J. Ff. F. D. luste. 19 R. H. Ff. F. boke. G. wrete. 21 H. radde, F. rad. 22 R. C. H. and others 'seyth' (var. sp.). 29 G. 'the bok of which I make of menciouun.' The latter 'of' seems redundant ; the reading given is that of Ff. F. B. 30 G. entytlt, schal. 31 G. 'drem ;' the rest 'dreme.' 33 Ff. ther-inne, G. thereon ; others 'therin' (var. sp.).

- That him for joye in armes hath y-nome.
 Than telleth it her speche and of the blisse
 That was betwix hem, till that day gan misse ; 40
 And how his auncestre, Affrican so dere,
 Gan in his slepe that night to him apere.
- 7 Than telleth it that, from a sterry place
 How Affrican hath him Cartagë shewed ;
 And warnede him befor of al his grace, 45
 And seyde what man, lered other lewed,
 That lovede comoun profit, wel y-thewed,
 He shulde in-to a blisful place wende,
 There as joye is that last with-outen ende.
- 8 Than axede he, if folk that now been dede, 50
 Han lyf and dwellinge in another place ;
 And Affrican seyde, " Ye, with-outen drede ;"
 And that our present worldes lyves space
 Nis but a maner deth, what wey we trace, 55
 And rightful folk shul gon, after they dye,
 To hevене ; and shewede him the galaxye.
- 9 Than shewede he him the litel erthe that here is,
 At regard of the hevenes quantite ;
 And after shewede he him the nyne speres ;
 And after that the melodye herdë he 60
 That cometh of thilke speres thryes thre,
 That welle is of musyk and melodye
 In this world here, and cause of armonye.
- 10 Than bad he him, syn erthe was so lyte,
 And ful of torment and of hardë grace, 65

38 'Y' in 'y-nome' and similar forms is always 'I' in G. 39 All the texts show 'he' in place of 'it.' 40 G. be-twixsyn, H. betwix. 42 G. slep; the rest 'slepe.' 46 G. lerned; others 'lered.' 54 G. weye. 56 G. schewede. C. galaxye; F.B.Ff. galoxye; G. corrupt; J. adds marginally 'watlyn strete.' See notes. 57 So (var. sp.) C. H. R. F. B.; G. text at fault. 68 F. B. L. R. Ff. worldë. 65 So H. J. C.; in G. the line is hypermetrical.

- That he ne shulde him in the world delyte ;
 Than tolde he him, in certeyn yeres space,
 That every sterre shulde come in-to his place,
 Ther it was first ; and al shulde out of mynde
 That in this world is don of al mankynde. 70
- 11 Than preyede him Scipion to telle him al
 The way to come in-to that hevене blisse ;
 And he seyde, " Know thy-self first inmortal,
 And loke ay besily thou werke and wisse
 To comoun profit, and thou shalt not misse 75
 To comen swiftly to this place dere,
 That ful of blissè is and soules clere.
- 12 But brekers of the lawe, soth to seyne,
 And likerous folk, after that they ben de'e,
 Shul whirle about therthe alwey in peyne, 80
 Til many a world be passed, out of drede,
 And than for-yeven alle her wikked dede,
 Then shal they comen in-to this blisful place ;
 To whiche to comen God the sende his grace !"
- 13 The day gan faylen, and the derke night, 85
 That reveth bestes from her besinesse,
 Berafte me my bok for lak of light ;
 And to my bedde I gan me for to dresse,
 Fulfild of thought and besy hevinesse ;
 For bothe I hadde thing which that I nolde, 90
 And ek I ne hadde that thing that I wolde.
- 14 But fynally my spirit, at the laste,
 For-wery of my labour al the day,

69 G. ferst ; also 73, 399. 72 G. weye, blia. 78 G. seyn, C.
 Ff. F. L. seyne (sayne), R. H. J. seyne. 80 G. 'there' for 'therthe';
 F. B. 'Shul alwey whirle aboute therthe in peyne' (var. sp.).
 82 So (var. sp.) R. H. J. F. L.; in G. 'and that for-yeun is his
 weked dede.' 83 G. shal, F. shul. 84 G. 'God synde us grace.'
 85 G. folwyn. 88. G. Ff. self, selfe ; the rest 'bed,' 'bedde.'
 91 G. omits 'that' (H.J.) before 'thing.'

- Tok reste, that madë me to slepe faste ;
 And in my slepe I mette, as that I lay, 95
 How Affrican, right in the same aray
 That Scipion him say before that tyde,
 Was come and stod right at my beddes syde.
- 15 The very hunter, slepinge in his bed,
 To wode a-yen his mynde goth anon ; 100
 The juge dremeth how his pleës ben sped ;
 The carter dremeth how his cart is gon ;
 The riche, of gold ; the knight fight with his fon ;
 The seke met he drinketh of the tonne ;
 The lover met he hath his lady wonne. 105
- 16 Can I nat seyn, if that the cause were
 For I hadde red of Affrican beforne,
 That madë me to mete that he stod there ;
 But thus seyde he, " Thou hast the so wel born,
 In lokinge of myn olde bok to-torn, 110
 Of whiche Macrobye roughte nat a lyte,
 That sumdel of thy labour wolde I quyte."

Invocation.

- 17 Cytherea ! thou blisful lady swete,
 That with thy fyr-brond dauntest whom thou lest,
 And madest me this sweven for to mete, 115
 Be thou myn help in this, for thou mayst best ;
 As wysly as I saw the north-north-west,
 Whan I began my sweven for to wryte,
 So yif me might to ryme and ek tendyte !

The Story.

- 18 This forseide Affrican me hente anon, 120
 And forth with him unto a gate broughte
 Right of a park, walled of grene ston ;

94 G.R.C.Ff.F.B. reste, H.J.D. rest. 99 G. generally adds a final *e* to endings in *er*,—*e.g.* hunters, carters, evere, betere, &c.
 101 G. hise. 102 J. cart is ; G. Ff. carte is ; the others 'cartes,' 'cartis.' 113 G. Cythera, F. Cytherea. 114 A. F. B. C. T. 'thee lest' (var. sp.) ; the rest as above. G. ferbrond. 115 G. swevene, also 118. 117 G. wisely, seye, north nor west.

- And over the gate, with letteres large y-wroughte,
 There werë vers y-writë, as me thoughte,
 On eyther syde, of ful gret difference, 125
 Of which I shal now seyn the pleyn sentence.
- 19 "Through me men gon in-to that blisful place
 Of hertes hele and dedly woundes cure ;
 Through me men gon un-to the welle of grace
 There grene and lusty May shal ever endure ; 130
 This is the wey to al good aventure.
 Be glad, thou reder, and thy sorwe of-caste ;
 Al open am I ; passe in and sped the faste !"
- 20 "Through me men gon," than spak that other syde,
 "Unto the mortal strokes of the spere, 135
 Of whiche Disdain and Daunger is the gyde ;
 There never tre shal freut ne leves here ;
 This strem you ledeth to the sorweful were,
 There as the fisch in prison is al drye ;
 Theschewing is only the remedye." 140
- 21 These vers of gold and blak y-written were,
 Of whiche I gan astonyed to beholde ;
 For with that on encresede ay my fere,
 And with that other gan myn herte bolde ;
 That on me hette, that other did me colde. 145
 No wit hadde I, for errour, for to chese
 To entre or flen, or me to save or lese.
- 22 Right as, betwixen adamauntes two
 Of even might, a pece of yron set
 Ne hath no might to meve to ne fro— 150
 For what that on may hale that other let—

123, 124, J. I-wroughte, thoughte; G. and most others 'I-wrowht,' 'thought' (var. sp.); see notes. G. I-wrete. 125 The rest 'halfe,' 'half.' 127 G. 'thorw' *always*. 132 G. overcaste; most 'of caste.' 133 G. sped, F. ff. hye. 137-140 follow C. J.; G. contains several misreadings. 142 G. a-stonyd, R. astonyed, C. a stounde. 145 G. dede. 148 G. be-twixsyn. 149 G. yryn, R. C. yron, H. iren. 150 F.B.L.T.D. 'that' for 'ne' (G.R.C.H.J.).

- Ferde I, that niste whether me was bet
 To entre or leve, til Affrican my gyde
 Me hente, and shof in at the gates wyde.
- 23 And seyde, " It stant writen in thy face, 155
 Thyn errour, though thou tells it not to me ;
 But dred the not to come in-to this place,
 For this wryting nis no-thing ment by the,
 Ne by non, but he Loves servaunt be ;
 For thou of love hast lost thy tast, I gesse, 160
 As sek man hath of swete and bitternesse.
- 24 " But natheles, although that thou be dul,
 Yit that thou canst not do, yit mayst thou se ;
 For many a man that may nat stonde a pul,
 It lyketh him at wrasteling for to be, 165
 And demen yit wher he do bet or he ;
 And if thou haddest cunning for tendyte,
 I shal the shewe mater for to wryte."
- 25 With that myn hand he tok in his anon,
 Of whiche I comfort caughte and went in faste ; 170
 But lord ! so I was glad and wel begon !
 For over-al, where that I myn eyen caste,
 Were treës clad with leves that ay shal laste,
 Eche in his kynde, of colour fresh and grene
 As emeraude, that joyë was to sene. 175
- 26 The bilder ok, and ek the hardy assch ;
 The piler elm, the cofere unto careyne ;
 The box-tre piper ; holm to whippes lasch ;
 The saylinge fir ; the cipres, deth to pleyne ;
 The sheter ew ; the asp for shaftes pleyne ; 180

155 F.T. stondesth, B.J. Ff. stondesth. 160 G. stat ; rest 'tast'
 (taste). 161 G. swet, R.C.H.J. swete. 162 G. al-thow.
 167 After 'and,' G. inserts 'there' omitted in the rest. 168
 C.J.F.L.T.D. 'of' for 'for.' 170 G. 'and that as faste' ; the rest
 as above. 172 G. 'mynne,' which seems intended to be a plural
 form. 174 G. frosch. 175 G. 'sothe' in error for 'joye.'
 178 Ff. holye. 179. G. cipresse, R. cipres.

The olyve of pes, and ek the dronke vyne ;
The victor palm ; the laurer to devyna.

- 27 A garden saw I, ful of blossomy bowes,
Up-on a river, in a grene mede,
There as ther swetnesse evermore y-now is, 185
With floures whyte, blewe, yelwe, and rede ;
And colde wellö-stremes, no-thing dede,
That swimen ful of smale fisches lighte,
With finnes rede and scales silver-brighte.
- 28 On every bow the briddes herde I singe, 190
With voys of aungel in her armonye,
So besyede hem her briddes forth to bringe.
The litele conyes to her pley gunne hye ;
And ferther al aboute I gan aspye
The dredful ro, the buk, and hert, and hynde, 195
Squereles and bestes smale, of gentil kynde.
- 29 Of instrumentes of strenges in a-cord
Herde I so pleye a ravishing swetnesse,
That God, that Maker is of al and Lord,
Ne herde never better, as I gesse ; 200
Therwith a wynd, unnethe it might be lesse,
Made in the levës grene a noysë softë
Acordaunt to the briddes song a-lofte.

183 Ff.F.T.D.L. blossomed (var. sp.), H. J. P. blosmy, C. blossome, G. blospemy. 184 G. rever. 185 G. ther, J. P. that ; the rest omit. 188 G. swemyn, lite ; F. L. 'And swimming.' 190 L. J. C. bowe, bouche. 192 So G. which is singular in this reading ; T. D. F. 'that besyed (beside, besied) hem (hym) her briddes forth to brynge (bryng)' ; Ff. 'so by-syddes them their byrddes forth to brynge' ; R. C. H. J. 'Som besyde theym hyr byrddys forthe to brynge' (var. sp.). This last reading, while it finds some support in the passage in the Teseide which is here followed by Chaucer, is not in harmony with the *fable* of the poem. See notes. 196 G. squyrelis. 200 G. betyr. 201 G. onethe ; the rest mostly 'unnethe.'

- 30 The eyr of that place so attempre was
 That never was grevaunce of hot ne cold ; 205
 There wex ek every holsom spyce and gras ;
 *Ne no man there may waxe sek ne old ;
 Yit was there joyè more a thousand fold
 Than man can telle ; ne never wolde it nighte,
 But ay cler day to ony mannes sighte. 210
- 31 Under a tre, be-syde a welle, I say
 Cupyde our lord his arwes forge and fyle ;
 And at his fete his bowe al redy lay,
 And wel his doughter temperede al the whyle
 The hedes in the welle, and with hir wyle 215
 She couchede hem after they shulde serve,
 Some for to sle, and some to wounde and kerve.
- 32 Tho was I war of Plesaunce a-non right,
 And of Aray, and Lust, and Curtesye ;
 And of the Crafte that can and hath the might 220
 To don by force a wight to don folye ;
 Disfigurat was she, I nil nat lye.
 And by him-self, under an ok, I gesse,
 Saw I Delyt, that stod with Gentilesse.
- 33 I saw Beute, with-uten ony atyr, 225
 And Youthè, ful of game and jolyte,
 Fol-hardinesse, and Flaterye, and Desyr,
 Messagerye and Mede, and other thre—
 Her names shul not here be told for me ;
 And up-on pileres grete of jasper longe 230
 I saw a temple of bras y-founded stronge.

204 G. 'erthe' in error for 'eyr.' 207 follows (var. sp.) R. C. with the transposition of 'may,' 'there.' The other readings are unsatisfactory in metre. 206 G. thousand. 212 G. hise. 213 H. J. Ff. F. B. L. fete, G. fet. 214 G. 'this' for 'the.' 215 G. heuedis. 217 G. 'some,' which in older writings is a plural form, and may be intended to be so here and in 233, 234. 221 G. 'be-fore' in error for 'by force,' 223 R. C. H. Ff. oke. 227 G. fool ; others 'fole,' 'foule,' 'foole.' 230 H. C. J. 'pilars.'

- 34 Aboute that temple daunseden alwey
 Women y-nowe, of whiche some there were
 Fayre of hem-self, and some of hem were gay ;
 In kirteles, al dischevele, wente they there ;— 235
 That was her office alwey yer by yere.
 And on the temple, of doves whyte and fayre,
 Saw I sittinge many a hundered payre.
- 35 Before the temple-dore ful soberly
 Dame Pes sat, with a curteyn in hir hond ; 240
 And by hir syde, wonder discretly,
 Dame Pacience sittinge there I fond
 With facè pale, up-on an hil of sond ;
 And alder-next, with-in and ek with-oute,
 Beheste and Art, and of her folk a route. 245
- 36 With-in the temple of sykes hote as fyr
 I herde a swow that gan aboute renne ;
 Whiche sykes were engenderede with desyr,
 That maden every auter for to brenne
 Of newe flaume ; and wel espyed I thenne 250
 That alle the cause of sorwe that they drye
 Cam of the bittere goddes Jelosye.
- 37 The God Priapus saw I, as I wente,
 With-in the temple in sovereyn place stonde.
 * * * * *
 * * * * *
 Ful besily men gunne asaye and fonde 257
 Up-on his hed to sette, of sundry hewe,
 Garlondes ful of floures freshe and newe.

236 G. offys. 237 G. dowis. 238 G. hunderede. 240 G.
 curtyn ; some 'curteyn.' 242 G. sittynges. 243 F. B. L. H.
 hille. 244, 246, 254 G. Ff. withinne ; others 'with-in.' 246,
 248 C. R. and others 'syghes.' 247 C. F. swogh. 251 G. alle,
 R. C. Ff. alle. 252 H. Ff. T. D. J. goddes, goddis ; G. R. C. L.
 goddesse. 258 Most 'hede' ; G. sundery.

- 38 And in a prive corner, in desport, 260
 Fond I Venus and hir porter Richesse,
 That was ful noble and hauteyn of hir port ;
 Derk was that place, but afterward lightnesse
 I saw a lyte—unnethe it might be lesse—
 And on a bed of golde she lay to reste, 265
 Til that the hote sunne gan to weste.
- 39 Hir giltë heres, with a golden threde
 Y-bounden, were untrussed as she lay,
 And naked from the brest up to the hede
 Men mighte hir sen; and, sothly for to say, 270
 The remenaunt was wel kevered to my pay
 Right with a subtil covercheif of Valence,
 Ther nas no thikker cloth of no defense.
- 40 The placë yaf a thousand savoures sote ;
 And Bacus, god of wyn, sat hir besyde, 275
 And Ceres next, that doth of hunger bote;
 And, as I seyde, a-middes lay Cipryde,
 To whom on kneës two yonge folk there cryede
 To ben her help; but thus I let hir lye,
 And ferther in the temple I gan espye 280
- 41 That, in dispyte of Dyane the chaste,
 Ful many a bowe y-broke heng on the wal
 Of maydenes swiche as gunne her times waste
 In hir servyse. Y-peynted were overal
 Ful many a story, of whiche I touche shal 285
 A fewe, as of Calixte and Athalante
 And many a mayde, of whiche the name I wante.

262 G. hauntayn. 265 G. gold; most 'golde.' 267 G. goldene.
 268 G. untrussede. 267, 269 R. C. J. Ff. F. L. threde, hede; G.
 thred, hed. 269 R. Ff. D. B. breste. 271 G. keverede. 273 G.
 thikkere. 274 G. thousent. 276 G. sereis. 278 F. B. 'yonge
 folkes' in place of 'yonge folk there.' 279 G. helpe; 'hem' for
 'hir.' 281 G. dispit. 284 G. I-peynteda.

- 42 Semyramus, Candace, and Hercules,
 Biblis, Dido, Thisbe, and Pirus,
 Tristram, Isaude, Paris, and Achilles, 290
 Eleyne, Cleopatre, and Troilus,
 Silla, and ek the moder of Romulus—
 Alle these were peynted on that other syde,
 And al her love and in what plyt they dyde.
- 43 Whan I was come a-yen un-to the place 295
 That I of spak, that was so sote and grene,
 Forth welk I tho, my-selven to solace ;
 Tho was I war wher that ther sat a quene,
 That, as of light the somer-sonne shene
 Passeth the sterrë, right so over-mesure 300
 She fayrer was than ony creature.
- 44 And in a launde, up-on an hil of floures,
 Was set this noble goddessë Nature ;
 Of braunches were hir halles and hir boures,
 Y wrought after hir craft and hir mesure ; 305
 Ne there was foul that cometh of engendrure,
 That they ne were al prest in hir presence
 To take her dom and yeve hir audience.
- 45 For this was on Seynt Valentynes day,
 Whan every brid cometh there to chese his make, 310
 Of every kyndë that men thinke may ;
 And that so huge a noyse gan they make,
 That erthe, and eyr, and tre, and every lake
 So ful was, that unethë was there space
 For me to stonde, so ful was al the place. 315

291 So Ff. F. B.; G. Elyne, Cliopatre, Troylis. 294 R. H. B.
 T. C. J. plyte, plite; G. Ff. deyde. 299 So F. B. L. R. C.; G. 'someris
 sunnys shene.' 304 G. here and in the next line has 'here'
 for 'hire,' the form generally employed. 305 G. Ff. cast,
 caste, C. tast; most 'craft.' 306 R. her, hyr; H. her, hir;
 F. B. L. J. Ff. hir, hir; G. hire, hire; C. their, her. 309 G.
 Volantynys (*always*). 312-315 *See notes.* 313 G. eyr, Ff ayre;
 rest 'see.'

- 46 And right as Aleyn, in the Pleynt of Kynde,
 Devyseth Nature in aray and face,
 In swich aray men mightë hir there fynde.
 - This noble emperessë, ful of grace,
 Bad every foul to take his owene place, 320
 As they were wont alwey from yer to yere,
 Seynt Valentynes day, to stonden there.
- 47 That is to seyn, the foules of ravyne
 Were hyst set, and than the foules smale,
 That eten as hem Nature wolde enclyne, 325
 As worm, or thing of whiche I telle no tale ;
 And water-foul sat loweste in the dale ;
 But foul that liveth by sed, sat on the grene,
 And that so fele, that wonder was to sene.
- 48 There mightë men the ryal egle fynde, 330
 That with his sharpe loke perseth the sunne ;
 And othere egles of a lower kynde,
 Of whiche that clerkes wel devyse cunne.
 Ther was the tyraunt, with his federes dunne
 And greye, I mene the goshauk, that doth pyne 335
 To briddes for his outrageous ravyne ;
- 49 The gentil faucon, that with his fet distreyneth
 The kinges hand ; the hardy sperhauk eke,
 The quayles fo ; the merlion that peyneth
 Him-self ful ofte the larkë for to seke ; 340
 There was the douvé, with hir eyen meke ;
 The jelous swan a-yens hir deth that singeth ;
 The oule ek, that of deth the bodë bringeth ;
- 50 The crane geaunt, with his trompes soun ;
 The thef, the chough ; and ek the jangeling pye ; 345

321 G. wonyd, Ff. B. wonte ; most 'wont.' 324 G. 'thanne'
 and omits 'the' of the others. 326 So C. ; G. corrupt. 328 R.
 J. Ff. F. L. sede, seede. 331 G. lok ; most 'loke.' 335 G. R.
 H. J. grey, C. graye. 339 G. 'foo,' but 'fo' in 346. 342 G.
 Ff. A. hir ; the rest 'his.' 343 R. H. J. F. dethe ; C. 'bodword' for
 'bode.' 344 So G. Ff. ; others 'the geaunt' (var. sp.). 345 G.
 Ff. F. B. T. jangelynge (janglynge). 'Chough' in most ; G. crow.

- The scorning jay ; the eles fo heroun ;
 The false lapwing, ful of trecherye ;
 The starling that the counseyl can be-wreye ;
 The tame rodok ; and the coward kyte ;
 The cok, that orloge is of thorpes lyte ; 350
- 51 The sparwe, Venus sone ; the nightingale
 That clepeth forth the grene leves newe ;
 The swalwe, mortherer of the flyës smale
 That maken hony of floures freshe of hewe ;
 The wedded turtill, with hir herte trewe ; 355
 The pecok, with his aungeles fetheres brighte ;
 The fesaunt scorner of the cok by nighte ;
- 52 The waker gos ; the cokkow most unkynde ;
 The popinjay, ful of delicasye ;
 The drakë, stroyer of his owene kynde ; 360
 The stork, the wreker of a-vouterye ;
 The hote cormeraunt of glotenyne ;
 The raven wys ; the crowe with voys of care ;
 The throstel olde ; the frosty feldëfare.
- 53 What shulde I seyn ? Of foules every kynde 365
 That in this world hath federes and stature,
 Men mighten in that place assembled fynde
 Before the noble goddessë Nature ;
 And everich of hem did his besy cure
 Benygnely to chese or for to take, 370
 By hir a-cord, his formel or his make.

346 G. Ff. F. B. scornynge. 347 R. C. and others, 'lapwynk.'
 349 'ruddok' in most. 353 G. and others 'foules' ; but, as Skeat
 points out, 'flyes' (in R.) is the correct reading ; he refers to Canter-
 bury Tales, Group I. 468 (Par. Text. Ed.). 356 G. is singular in
 'clothes' for 'fetheres.' 358 G. goos (*always*, except 586) ; onkynde.
 364 F. T. throstel, G. thurstil. G. old ; rest 'olde.' 366 G. Ff.
 hath, F. B. L. H. T. han ; others 'have.' F.L.R.T.D. worlde.
 367 G. assemblede. 369 G. dede.

- 54 But to the poynt—Nature held on hir hond
 A formal egle, of shap the gentilleste,
 That ever she a-mong hir werkes fond,
 The most benygnè and the goodlieste. 375
 In hir was every vertu at his reste
 So fer-forth, that Nature hir-self had blisse
 To loke on hir, and ofte hir bek to kisse.
- 55 Nature, the vicaire o the Almighty Lord,
 That hot, cold, hevvy, light, moyst and dreye 380
 Hath knit with evene noumberes of acord,
 In esy voys gan for to speke and seye,
 “Foules tak hed of my sentence, I preye,
 And for your ese, in forthering of your nede,
 As faste as I may speke, I wil you spede. 385
- 56 “Ye knowe wel how, Seynt Valentynes day,
 By my statute and through my governaunce,
 Ye come for to chese—and fle your wey—
 Your makes, as I prike you with plesaunce.
 But natheles, my rightful ordenaunce 390
 May I nat lete, for al this world to winne,
 That he that most is worthy shal beginne.
- 57 “The tersel egle, as that ye knowè wel,
 The foul ryal a-boven you in degre,
 The wyse and worthy, secre, trewe as stel, 395
 Whiche I have formed, as ye may wel se,
 In every part as it best lyketh me—
 It nedeth not his shap you to devyse—
 He shal first chese and speken in his gyse.

373 G. formele, *see* 445. 372, 374 H. F. B. T. D. honde—fonde.
 Skeat retains the latter form as pt. t. subjunctive. 375 G. Ff. F.
 B. moste. 377 G. T. hadde; most ‘had.’ 379 G. vicarye. 380
See notes. 381. Most ‘by even nombre’ (var. sp.). 385 R. T. ‘I
 wil me spede.’ 391 T. L. lete, B. C. lette; G. is singular in ‘breke.’
 393, 394 So, with slight variations, nearly all; in G. these lines are
 The terslet egle as that ye knowe ful wel,
 The foul ryal a-bouyn every degre.”

- 58 " And after him, by order shul ye chese, 400
 After your kynde, everich as you lyketh,
 And as your hap is, shul ye winne or lese ;
 But which of you that lovè most entryketh,
 God sende him hir that sorest for him syketh."
 And ther-withal the tersel gan she calle, 405
 And seyde : " My sone, the choys is to the falle.
- 59 " But, natheles, in this condicioun
 Mot be the choys of everich that is here—
 That she agre to his eleccioun,
 What so he be that shulde be hir fere ; 410
 This is our usage alwey from yer to yere ;
 And who so may at this time have his grace,
 In blisful tyme he cam into this place."
- 60 With hed enclyned and with humble chere,
 This ryal tersel spak and tariede nought ; 415
 " Unto my sovereyn lady, and not my fere,
 I chese, and chese with wil and herte and thought,
 The formel on your hond, so wel y-wrought,
 Whos I am al, and ever wil hir serve,
 Do what hir lest to do me live or sterve ; 420
- 61 " Besekinge hir of mercy and of grace,
 As she that is my lady sovereyne,
 Or let me deye present in this place,
 For, certes, longe I may nat live in peyne,
 For in myn herte is korven every veyne ; 425
 And, haveinge only reward to my trouthe,
 My dere herte have of my wo sum routhe !
- 62 " And if that I to hir be founde untrewre,
 Disobeysaunt or wilful negligent,

400 G. Ff. they ; the rest 'ye.' 401 G. everiche, ye ; all but
 A. 'you.' 403 J. entretithe. 406 G. J. A. 'yow' (yewe) for 'the'
 in the others. 414 C. H. J. L. heda. 417 T. B. Ff. wille.
 418 H. J. Ff. F. B. honde ; J. formele, R. femalle. 420 G. leve.

- Avauntour, or in proces love a-newe, 430
 I preye to you this be my jugement—
 That with these foules be I al to-rent,
 That ilke day that ever she me fynde
 To hir untrewa, or in my gilt unkynde.
- 63 “ And syn that non loveth hir so wel as I, 435
 Al be she never of lovē me behette,
 Than oughte she be myn through hir mercy,
 For other bond can I non on hir knette ;
 And never, for no wo, ne shal I lette
 To serven hir, how fer so that she wende. 440
 Say what you leste, my tale is at an ende.”
- 64 Right as the freshe, rede rose newe
 A-yen the somer sunne coloured is,
 Right so for shame al wexen gan the hewe
 Of this formel, whan she herde al this ; 445
 She neyther answerde wel, ne seyde a-mis,
 So sore abashed was she, til that Nature
 Seyde, “ Daughter, dred the nought, I the assure.”
- 65 Another tersel egle spak anon
 Of lower kynde, and seyde, “ That shal nat be ; 450
 I love hir bet than ye don, by Seynt Jon,
 Or, at the leste, I love as wel as ye ;
 And longer have served hir, in my degre ;
 And if she shulde have loved for long lovinge,
 To me al-on had been the guerdoninge. 455
- 66 “ I dar ek seyn, if she me fynde fals,
 Unkynde, jangeler, or rebel ony wyse,
 Or jelous, do me hangen by the hals !

434 H. D. B. F. gilte, gylte. 435, 436 follow H. P. C. J. Ff.
 (var. sp.); G. is at fault. 438 F. B. T. D. P. knette, C. H. L.
 knytte, G. arecte (see notes.) 439 Ff. and, G. J. C. ne ; others
 ‘for.’ 445 Skeat proposes ‘whan that’; Ff. B. L. D. formelle, R.
 femalle, J. fformele. See notes. 447 G. a-bashat. 448 J.
 the, the; G. the, yow. All ‘drede’; G. ‘dred’ in 157. 454 G.
 ‘a’ for ‘have.’ 455 G. fullonge; most ‘alone’ (var. sp.).

- And, but I bere me in her servyse
 As wel as that my wit can me suffyse, 460
 From poynt to poynt, hir honour for to save,
 Tak she my lyf and al the good I have."
- 67 The thridde tersel egle answerde tho,
 " Now, Sirs, ye seen the litel leyser here ;
 For every foul cryeth out to ben a-go 465
 Forth with his make, or with his lady dere ;
 And ek Nature hir-self ne wil not here,
 For taryinge here, not half that I wolde seye ;
 And but I speke, I mot for sorwe deye.
- 68 " Of long servyse avaunte I me nothing, 470
 But as possible is me to deye to-day
 For wo, as he that hath ben languissing
 This twenty yer, and, as wel happen may,
 A man may serven bet and more to pay
 In half a yere, al-though it were no more, 475
 Than sum man doth that hath served ful yore.
- 69 " I say not this by me, for I ne can
 Don non servyse that may my lady plese ;
 But I dar seyn, I am hir trewest man,
 As to my dome, and faynest wolde hir ese. 480
 At shorte wordes, til that deth me sese,
 I wil ben hires, whether I wake or winke,
 And trewe in all that herte may bethinke."
- 70 Of al my lyf, syn that day I was born,
 So gentil ple in love or other thing 485

461 G. Ff. H. T. 'from poynt in poynt' (var. sp.); others as above.
 462 G. the, R. H. ye; the rest 'she' (var. sp.). 463 H. L. C.
 thirde, G. thredde, F. thridde. 464 G. serys. 471 So R. H. C.
 473 H. J. 'this twenty wynter'; F. L. 'thise (these) twenty wynter.'
 475 G. yer; the rest 'yere.' 479 G. treweste; the rest 'trewest.'
 480 G. dom; most 'dome.' 482 G. heris, T. D. L. hires, Ff.
 hyses, J. B. hirs.

Ne herde never no man me beforn.—
 Who that hadde leyser and cunning
 For to reherse her chere and her speking ?—
 And from the morwe gan this speche laste
 Til downward drow the sunne wonder faste. 490

71 The noyse of foules for to ben delivered
 So loude rong—"Have don and let us wende !"—
 That wel wende I the wode hadde al to-slivered.
 "Com of," they cryeden, "allas, ye wil us shende !
 Whan shal your cursed pleting have an ende ? 495
 How shulde a jugè eyther party leve,
 For 'ye' or 'nay,' with-uten other preve ?"

72 The gos, the cokkow, and the doke also
 So cryede, 'kek, kek!' 'kokkow!' 'quek, quek!' hye,
 That through myn eres the noyse wente tho. 500
 The gos seyde "Al this nis not worth a flye !
 But I can shape herof a remedye,
 And I wil seye my verdit fayre and swythe
 For water foul, who-so be wroth or blythe."

73 "And I for werm-foul," seyde the fol cokkow, 505
 "For I wil, of myn owene autorite,
 For comoun profit take on, no charg(e) how,
 *For to deliver us ; (it) is gret charite."
 "Ye may abyde a whylè yet, parde,"

486 So most. Caxton gives perhaps a better reading :—'Ne herd I neuer ne noman me bifore' (riming with 'bore'). 487 Nearly all the texts read 'who that hadde (had, hath, hade, hadd) leyser and cunning' (var. sp.). See notes. 492 G. and most 'ronge.' 493 G. alone 'to-slivered'; the others 'to-shivered.' 495 G. 'cursete pletynge havyn'; T. H. pletyng, F. B. L. pleding (var. sp.). 497 G. other; the rest 'any' (var. sp.). 507 So G. which stands alone; R. reads 'For comon speche take the charge now'; nearly all the others 'For comoun speche take on me the charge now,' which is lame if not hyper-metrical. See notes. 508 'it' is conjecturally inserted; G. T. F. B. L. 'For to deliver (deliveren) us is gret charite' (var. sp.); R. 'for for to delyner us hit ys gret charyte.' *Passage corrupt in all.* 509 G. onbyde.

- Quod the turtill, "if it be your wille 510
 A wight may speke; him were as fayr ben stille!
- 74 "I am a sed-foul, on the unworthieste,
 That wot I wel, and lital of cunninge;
 But bet is that a wightes tunge reste
 Than entermeten him of such doinge 515
 Of which he neyther rede can ne singe.
 And who so doth, ful foule him-self acloyeth,
 For office uncommitted ofte anoyeth."
- 75 Nature, which that alwey hadde an ere
 To murmur of the lewednes behynde, 520
 With facound voys seyde, "Hold your tinges there!
 And I shal sone, I hope, a conseyl fynde
 You to deliver, and from this noyse unbynde.
 I juge, of every folk men shul on calle
 To seyn the verdit for you foules alle." 525
- 76 Assented were to this conclusioun
 The briddes alle; and foules of ravyne
 Han chosen first, by pleyne eleccioun,
 The terselet of the faucon to diffyne
 Al her sentence, and, as him list, termyne; 530
 And to Nature him gunne to presente,
 And she accepteth him with glad ententa.
- 77 The terslet seyde than in this manere—
 "Ful hard were it to preve by resoun
 Who loveth best this gentil formele here; 535
 For everich hath swich replicacioun,
 That non by skillen may been brought adoun;
 I can not se that argumentes awayle;
 Than semeth it there mustä be batayle."

518 G. offys, onquit; J. unconveyid; others 'uncommitted' (var. sp.). 520 So J.; G. 'lewednesse' and nothing after; perhaps 'blynde' in R. H. (for 'behynde') is the missing word; so *Sweet*.
 526 G. was. 529 G. facoun. 530 So C. Ff.; other readings are unsatisfactory. 533 So C. T. B. F. D. (var sp.); in G. the line is short in measure. 534 G. proue.

- 78 "Al redy!" quod these egles tersels tho. 540
 "Nay, sirs!" quod he, "if that I durste it seye,
 Ye don me wrong, my tale is not y-do!
 For sirs—ne taketh not a-gref, I preye,—
 It may not gon, as ye wolde, in this weye.
 Oure is the voys that han the charge on honde, 545
 And to the juges dome ye moten stonde.
- 79 "And therefore 'pes!' I seye, as to my wit,
 Me wolde thinke how that the worthieste
 Of knighthode, and lengest hath used it,
 Most of estat, of blod the gentilleste, 550
 Were sittingest for hir, if that hir leste;
 And of these thre she wot hir-self, I trowe,
 Which that he be, for it is light to knowe."
- 80 The water-foules han her hedes leyd
 To-geder, and, of a short avysèment, 555
 Whan everich hadde his large golè seyde,
 They seyden sothly, al by on assent,
 How that "the gos, with hir facounde gent,
 That so desyreth to pronounce our nede,
 Shal telle our tale," and preyede God hir spede. 560
- 81 As for these water-foules tho began
 The gos to speke, and in hir kakelinge,
 She seyde, "Pes now! tak kep every man,
 And herkeneth which a resoun I shal bringe;
 My wit is sharp, I love no tarynge! 565
 I seye, I rede him, though he were my brother,
 But she wil love him, let him take another!"

540 Ff. F. T. 'egles tercels'; G. 'eglis terslet.' 545 G. C. oure, see 588, 642; several 'ourea.' G. Ff. F. B. T. han, J. hath; others 'have.' 546 G. dom, R. H. J. Ff. F. B. L. D. dome, doome. 549 G. knyghod; the rest give final e. 551 All but G. 'sittyng' (var. sp.). G. 'he leste'; rest as above. 553 H. C. 'ethe' for 'light,' G. 'here' for 'it' of the others. 556 G. gole, D. T. Ff. golee. 558 G. 'so' before 'gent.' 563 G. he, rest 'she.' G. kep; most 'kepe.' 564 R. H. 'suche' for 'which.' 567 So G.; the rest have 'love' for 'take.'

- 82 "Lo! here a perfit resoun of a gos!
 Quod the sperhauk, "Never mot she the!
 Lo! swich it is to have a tunge los! 570
 Now parde, fol, now were it bet for the
 Han holde thy pes, than shewe thy nycete!
 It lyeth nat in his wit ne in his wille,
 But soth is seyde, 'a fol can not ben stille.'"
- 83 The laughter aros of gentil foules alle; 575
 And right anon the sed-foul chosen hadde
 The turtill trewe, and gunne hir to hem calle,
 And preyede hir to seyn the sothë sadde
 Of this matere, and axede what she radde;
 And she answerde, that pleyntly hir entente 580
 She wolde it shewe, and sothly what she mente.
- 84 "Nay, God forbede a lover shulde change!"
 The turtill seyde, and wex for shamë red;
 "Though that his lady ever-more be straunge,
 Yit let him serve hir, til that he be ded! 585
 For sothe I preyse nat the goses red;
 For though she deyede, I wolde non other make;
 I wil ben hire, til that the deth me take."
- 85 "Wel bourded!" quod the dokë, "by myn hat!
 That men shul loven alwey causëles! 590
 Who can a resoun fynde or wit in that?
 Daunseth he murye that is mirthëles?
 What shulde I recche of him that is recchëles?"

568, 570 G. goos, loos. 573 G. mygh(t); the rest 'wit,' 'withe'
 (var. sp.). 578 G. 'for' before 'to' needlessly. F. B. T. D. prayden
 (var. sp.). 583 All but G. insert 'al' (var. sp.) before 'red.'
 585 G. lat; C. J. T. F. 'serve hir ever' and omit 'that.' 588
 H. hires, C. hers; others 'hirs'; G. hire. In G. the latter form of the
 predicate possessive seems preferred; cf. 545, 642. 589 G. bordit.
 590 G. shul; others 'sholde' (var. sp.). 598 G. rekke, C.
 Ff. recche; G. recheles. F. L. read 'who shulde recche of that
 ys rechcheles' (var. sp.), —perhaps the correct reading.

*"Kek, kek, ye!" seith the gos, ful wel and fayre
 "There ben mo sterres, God wot, than a payre." 595

86 "Now fy, cherl!" quod the gentil terselet,
 "Out of the dong-hil cam that word ful right;
 Thou canst nat seen what thing is wel be-set.
 Thou farest by love, as oules don by light,
 The day hem blent, but wel they sen by night; 600
 Thy kynde is of so low a wrecchednesse,
 That what love is, thou canst nat seen ne gesse."

87 Tho gan the cokkow putte him forth in pres
 For foul that eteth werm, and seyde blyve,
 "So I," quod he, "may have my make in pes, 605
 I recche nat how longe that ye stryve;
 Let eche of hem ben soleyn al her lyve,
 This is my red, syn they may nat acorde.
 This shorte lessoun nedeth nat recorde."

88 "Ye! have the glotoun fild y-now his paunche, 610
 Than are we wel!" seyde than a merlioun;
 "Thou mortherer of the heysugge on the braunche,
 That broughte the forth, thou rewful glotoun,
 Live thou soleyn, wermes corupecioun!
 For no fors is of lak of thy nature; 615
 Go, lewed be thou, whyl that the world may dure!"

89 "Now pes," quod Nature, "I comaundë here;
 For I have herd al your opinioun,

594 G. 'yit' for 'ye'; 'doke' for 'gos.' The line is conjectural and a compromise between the readings of G. and R. H. J. A. The last four assign the remark to the goose; G. and the others give it as a continuation of the duck's speech. Ff. reads 'Ye queek yet seyde the doke full wele and faire,' but all the other texts are, in various respects, faulty. See notes. 596 G. sey (fy) 597, 599, 600, J. righte, lighte, nighte. 607 G. lat. 611 G. inserts 'thanne' after 'seyde,' omitted in the other texts. 612 G. heysoge, H. T. heysugge. 613 C. F. rewful, L. ruful; R. J. Ff. B. T. D. rewfulle, H. ruffulle; G. reunfulles. 614 G. 'werm' in error. 615 F. D. lakke.

- And in effect yit be we not the nere ;
 But fynally this is my conclusioun— 620
 That she hir-self shal han the eleccioun
 Of whom hir lest ; who-so be wroth or blythe,
 Him that she cheseth he shal hir han a-swythe.
- 90 “ For syn it may not here discussed be
 Who loveth hir best, as seyth the terselet, 625
 Than wil I don hir this favour, that she
 Shal han right him on whom hir herte is set,
 And he hir that his herte has on hir knet.
 Thus juge I, Nature, for I may not lyë ;
 To non estat I have non other yë. 630
- 91 “ But as for conseyl for to chese a make,
 If I were Resoun, certes, than wolde I
 Conseyle you the royal tersel take,
 As seyde the terselet ful skilfully, 635
 As for the gentilleste and most worthy,
 Which I have wrought so wel to my plesaunce ;
 That to you oughte to ben a suffisaunce.”
- 92 With dredful voys the formel tho answerde,
 “ My rightful lady, goddesse of Naturë,
 Soth is that I am ever under your yerde, 640
 As is another lives creaturë,
 And mot ben youre whyl that my lyf may dure ;
 And therefore graunteth me my firste bone,
 And myn entent that wil I seyn wel sone.”

622 So all, except G., which reads ‘and who be,’ &c. 628 G.
 H. kny. 630 Ff. D. B. L. ye, H. yee, G. C. J. T. F. eye. 632
 So G. F. B. L. T. D. P.; the rest give ‘If it were reson’ (var.
 sp.). 637 J. Ff. F. L. ‘that to you it (hyt) ought to be (ben)
 a suffisaunce.’ 641 R. H. Ff. F. L. ‘as is everyche (var. sp.)
 other creatura.’ 642 Others ‘yours,’ ‘youres,’ ‘yourys;’ cf. 545,
 588. 643 G. ferste. 644 H. C. L. ‘and myn entente I wil you
 sein (saye, say) ryght sone.’

- 93 "I graunte it you," quod she ; and right anon 645
 This formel egle spak in this degre,
 "Almighty Quene, unto this yer be gon,
 I axe respit for to avyse me ;
 And after that to have my choys al fre.
 This al and sum that I wil speke and seye ; 650
 Ye gete no more, al-though ye do me deye.
- 94 "I wil nat serve Venus ne Cupyde,
 For sothe as yit, by no manerë weye."
 "Now syn it may non otherwyse betyde,"
 Quod tho Nature, "here is no more to seye ; 655
 Than wolde I that these foules were a-weye
 Eche with his make, for taryinge lenger here,"
 And seyde hem thus, as ye shul after here.
- 95 "To you speke I, ye tersletes," quod Nature,
 "Beth of good herte, and serveth, alle thre, 660
 A yer ne is nat so longe to endure ;
 And eche of you payne him, in his degre,
 For to do wel ; for God wot, quit is she
 For you this yer ; what after so be-falle,
 This entermes is dressed for you alle." 665
- 96 And whan this work al brought was to an ende,
 To every foul Naturë yaf his make
 By even acord, and on her weye they wende.
 But lord ! the blisse and joye that they make !
 For ech gan other in his winges take, 670
 And with her nekkes eche gan other wynde,
 Thankinge alwey the noble quene of kynde.

645 G. 'that' for 'right' in the others. 647 G. queen ; the rest 'quene.' 652 H. Cypride, F. Cipride. 657 G. F. B. T. taryinge. 662, 663 So H. and practically all the others ; G. is corrupt. 664 R. C. Ff. F. B. D. yere ; G. yer. 665 J. F. B. L. entremesse. 670 R. C. J. F. L. 'for eche of theym (hem) gan other in wynges take.' 672 G. queen ; others 'goddesse,' 'goddes.' G. Ff. B. 'thankynge.'

- 97 But first were chosen foules for to singe,
 As yer by yere was alwey the usaunce
 To singe a roundel at her departinge, 675
 To don to Nature honour and plesaunce.
 The note, I trowe, y-maked were in Fraunce ;
 The wordes werë swiche as ye may fynde
 The nexte vers, as I now have in mynde.

Que bien ayme a tarde oublie.

Roundel.

I.

- “Now welcom somer with thy sonne softe, 680
 That hast thes wintres wedres over-shake,
 And driven away the longe nightes blake !

II.

- “Saint Valentyne, that art ful hye o-lofte,
 Thus singen smale foules for thy sake—
 [‘ Now welcom somer with thy sonne softe, 685
 That hast thes wintres wedres over-shake ! ’]

III.

- “ Wel han they cause for to gladen ofte,
 Sith ech of hem recoverede hath his make.
 Ful blisful may they singe when they wake —
 [‘ Now welcom somer with thy sonne softe, 690
 That hast thes wintres wedres over-shake,
 And driven away the longe nightes blake ! ’ ”]

- 98 And with the shouting, whan the song was do,
 That the foules madën at her flight a-wey,

674 G. yer by yer. 677 So G. which is perhaps grammatically correct in the use of ‘ were,’ but F. L. T. D. C. J. read ‘ the note I trowe maked (made) was in Fraunce.’ 678 G. sweche, F. L. D. R. C. H. suche.

The Old French heading follows F. It is also found, with differences in spelling, in R. C. B. The roundel (without the refrain) occurs in G. ; seven lines are given in D., and five in J.

680, 685, 690 G. omits ‘ thy.’ 681 D. this, G. thes. 689 follows J. ; G. ‘ ful blisseful mowe they ben when they wake.’ 693 F. D. T. Ff. shoutynge (var. sp.).

I wok, and othere bokes tok me to 695
 To rede upon ; and yit I rede alway,
 In hope, y-wis, to rede so sum day
 That I shal mete sum thing for to fare
 The bet ; and thus to rede I nil nat spare. 699

697 G. in hope ; the rest 'I hope,' which would require a slight change in the punctuation.

ANELIDA AND ARCYTE.

Invocation.

- 1 Thou ferse god of armes, Mars the rede,
 That in the frosty contre, called Trace,
 Within thy grisly temple ful of drede
 Honoured art, as patron of that place !
 With thy Bellona, Pallas, ful of grace, 5
 Be present, and my song continue and gye ;
 At my beginning thus to the I crye !
- 2 For hit ful depe is sonken in my mynde,
 With pitous herte, in Englissh for to endyte
 This olde story, in Latin which I fynde, 10
 Of quene Anelida and fals Arcyte,

The Chaucer Society has printed copies of the text of this poem from Harleian MS. 7333, Harleian MS. 372, Additional MS. 16,165, in the British Museum ; Fairfax MS. 16, Tanner MS. 346, Digby MS. 181, Bodley MS. 638, in the Bodleian Library ; the Marquis of Bath's Longleat MS. 258 ; and Caxton's Print (1477-8) ; (*see also* p. 41) some of which are defective in stanzas or lines. They will be referred to as S. H. Ad. F. T. D. B. L. and C. respectively. The text above given is based on a comparison of these, but follows, generally, the copy of Harleian 7333, the spelling being normalised.

1 S. 'you' for 'thou,' of nearly all the rest ; S. fiers, T. H. ferse. 2 S. contrey. 6 S. 'contynne and guy.' F. T. H. D. C. Ad. L., guye, gye, gie ; also 'crye' in next line (S. cry). 10 S. latyne.

That elde, which that al can frete and byte
As hit hath freten many a noble story,
Hath nygh devoured oute of our memory.

- 3 Be favourable ek, thou Polymnia, 15
On Parnaso that, with thy sustren glade,
By Elicon nought fer from Cirrea,
Singest with voys memorial in the shade,
Under the laurer which that may not fade,
And do that I my ship to haven winne ! 20
First folwe I Stace and after that Corinne.

The Story.

- 4 Whan Theseus, with werres longe and grete,
The aspre folk of Cithe had overcome,
With laurer coroured, in his chare gold-bete,
Home to his contre houses is y-come ; 25
For which the peple blisful, al and some,
So cryden, that unto the sterres hit wente,
And him to honouren dide al her entente.
- 5 Beforn this duk, in sygne of hy victory,
The trumpes came, and in his baner large 30
The ymage of Mars ; in tokenninge of his glory,
Men mighten seen of tresour many a charge,
Many a bright helme, and many a spere and targe,
Many a fressh knight, and many a blisful route
On hors and fote, in al the felde aboute. 35

12 S. eelde, F. T. H. D. C. L. elde. 13 S. Ad. froten, F. C. L. freten. 14 S. C. my ; others 'oure', 'our.' S. negh. 15 S. eke, polyme. 17 S. Ellicon, Cirea ; F. H. C. B. Cirrea. 18 S. voice. 19 S. Ad. laurier, B. laurere ; the others 'laurer.' 21 S. C. 'after that' ; rest 'after him.' 25 S. cuntre, ecomme. 26 S. 'hole & somme' ; others 'al' (alle, alle). 28 S. B. diden, F. C. dide. 29. S. hie, victorye ; Ad. 'his' for 'hy' ; others omit. 31 So Ad. ; S. 'and tokenyng' ; glorie ; F. T. D. L. 'and in token of glorie.' 33 S. omits 'a' twice, which nearly all give. 34 S. omits the second 'many a' of the other texts.

- 6 Ypolita his wyf, the hardy quene
 Of Cithea, that he conquered hadde,
 With Emelye, hir yonge suster shene,
 Faire in a chare of gold he with him ladde,
 That alle the ground aboute hir chare she spradde 40
 With brightnesse of the beaute in her face,
 Fulfilled of largesse and of alle grace.
- 7 With his triumphe and laurer coroued thus,
 In alle the floure of Fortunés yevinge,
 Lete I this noble prince, this Theseus, 45
 Towardes Attenes in his wey rydinge ;
 And fonde I wil in shortly for to bringe
 The slye wey of that I gan to wryte,
 Of quene Anelida and fals Arcyte.
- 8 Mars, which through his furious cours of yre, 50
 The olde wrath of Juno to fulfille,
 Hath set the peples hertes bothe on fyre
 Of Thebes and Grece, eche other for to kille
 With bloody speres, ne rested never stille,
 But throng, now here, now there, among hem bothe, 55
 Til everich other slough, so were they wrothe.
- 9 For whan Amphorax and Tydeus,
 Ypomedon, Parthonopee also,
 Weren dede and sleyn, and proud Campaneus,
 And whan the wrecched Thebans, bretheren two 60
 Were sleyn, and King Adrastus home a-go,

37 S. had. 38 S. yong, F. T. D. Ad. L. yonge. 40 S. sprad.
 S. Ad. the; rest 'hir.' 41 S. 'the' after 'with.' Most (var. sp.)
 'With brightnesse of beaute in her face.' 42 S. alle, C. alle.
 43 S. 'of' for 'and,' the reading of the rest. 44, 46, 47, S.
 'yevyng,' 'ridyng,' 'bryng.' 48 S. sleghtz, T. L. sly, D. slye.
 52 S. sette, both. 55 S. amongis, both. 56 S. wroth. *N.B.*
Instances of the insertion or omission of 'final e' will only occasionally
be indicated. 57 S. Tediun. 59 So C; the rest omit second 'and.'
 60 F. T. L. 'wrecches Thebans.' S. wrechid. 61 S. Adrascus,
 ego.

So desolate stod Thebes and so bare,
That no wight coude remedye of his fare.

- 10 And whan the olde Creon gan espye
How that the blod ryal was brought a-doune, 65
He held the cite by his tirannye,
And did the gentils of that regioun
To ben his frendes, and wonnen in the toune ;
So, what for love of him and what for awe,
The noble folk were to the toune y-drawe. 70
- 11 Amonges al these, Anelida the quene
Of Ermony was in that toune dwellinge,
That fairer was than is the sonne shene ;
Through-out the worlde so gan her namē springe,
That hir to seen had every wight lykinge ; 75
For, as of trouthe, is there non hir lyche
Of alle the women in this worlde ryche.
- 12 Yong was this quene, of twenty yer of elde,
Of middel stature, and of such fairnesse
That nature hadde a joy hir to behelde ; 80
And for to speken of hir stedfastnesse,
She passed hath Penelope and Lucesse ;
And, shortly if she shal be comprehended,
In hir ne mighte no-thing be amended.
- 13 This Theban Knight, ek—the soth to seyn— 85
Was yong, and there-with-al a lusty knight ;
But he was double in love and nothing pleyn,

63 S. 'coude no ;' rest omit 'no.' S. C. Ad. fare ; others 'care.'
65 S. blode, edoune. 68 S. frend. 70 S. folke, edrawe. 72 S.
ermony ; S. duellyng, T. dwellynge. 74 S. spryng, T. sprynge.
75 S. likyng, T. likyng. 78 S. 'XXti yere eld,' F. 'yer of elde.'
80 S. 'grete joy' ; rest 'a joy' (joye). 84 S. 'myght' ; others de-
fective. 85 Skeat inserts 'Arcite' after 'knight' and omits 'the'
to mend the metre, but perhaps the second pause after 'ek' may
account for the deficiency in syllables.

And subtil in that crafte over any wight,
 And with his conning wan that lady bright ;
 For so ferforth he gan hir trouthe assure, 90
 That she him trusteth above eche creature.

14 What shulde I seyn ? She loved Arcyte so,
 That, whan that he was absent any throwe,
 Anon hir thoughte hir herte brast on-two ;
 For in her sighte to hir he bar him lowe, 95
 So that she wende have al his herte y-knowe ;
 But he was fals ; hit nas but feyned chere,
 As nedeth not to men such craft to lere.

15 But, natheles, ful michel besinesse
 Had he, or that he mighte his lady winne ; 100
 And swor he wolde dyen for distresse,
 Or from his witte, he seyde, he wolde twinne.
 Alas, the whyle ! for hit was routhe and sinne,
 That she upon his sorwes wolde rewe ;
 But no-thing thenketh the false as doth the trewe. 105

16 Hir fredom fond Arcyte in such manere,
 That al was his that she hath, moche or lyte ;
 Ne to no creature made she chere,
 Forther than that hit lyked to Arcyte ;
 There was no lak with whiche he mighte hir wyte, 110
 She was so ferforth given him to plesse,
 That al that lyked him, hit did hir ese.

17 There nas to hir no maner lettre sent
 That touched love, from any maner wight,
 That she me shewed hit him, or hit was brent ; 115

89, 90 follow H. D. ; S is faulty. 94 S. T. H. on-two ; others
 'a-two.' 98 S. alle, C. al ; the rest 'as.' 101 S. dey, T. F.
 dyen. 102 S. omits 'he seyde.' 104 S. sorowis, wolden, rewe.
 105 T. false ; rest 'fals.' 106 S. maner, T. H. D. C. B. L. manere.
 109 Only C. shows a metrically perfect line ; S. omits 'to' ;
 the others 'that.' 111 S. gyven. 115 T. D. L. omit 'hit'
 after 'shewed.'

So pleyn she was, and did hir fulle might,
 That she nil hyden no-thing from hir knight,
 Lest he of any untrouthe hir upbreyde ;
 Withouten bode his heste she obeyde.

- 18 And ek he made him jelous over here, 120
 That, what that any man had to hir seyde,
 Anon he wolde preyen hir to swere
 What was that word, or make him evil apeyd ;
 Than wende she out of hir wit have breyd ;
 But al this nas but sleight and flaterye, 125
 Withouten love he feyned jelousye.
- 19 And al this tok she so debonayrly,
 That al his wille, hir thoughte hit skilful thing,
 And ever the lenger she loved him tenderly,
 And did him honour, as he were a king. 130
 Hir herte was to him wedded with a ring ;
 So ferforth upon trouthe is hir entente,
 That, where he goth, hir herte with him wente.
- 20 Whan she shal ete, on him is al hir thought,
 That wel unnethe of mete tok she kep ; 135
 And whan that she was to hir reste y-brought,
 On him she thoughte alwey, til that she slep :
 Whan he was absent, prively she wep.
 Thus liveth fair Anelida the quene,
 For fals Arcyte, that did hir al this tene. 140
- 21 This false Arcyte, of his newfanglenesse,
 For she to him so lowly was and trewe,

116 S. ful, T. D. fulls. 119 follows C.; other texts seem corrupt.
 120 S. jalowse, hir; H. D. jelous, here. 128 S. maken. 124 T.
 D. B. witta. 125 S. 'flight' for 'sleight' (var. sp.), of the others.
 126 S. 'of' for 'he' in the others. 127 S. debonayrely, B. debonayrly.
 128 S. C. 'hir' for 'it' (hit) of the others. 129 S. tendrely, B.
 tenderly. 135 S. toke; 'keepe,' riming with 'alepe,' 'weepe.' 136
 S. sbrought. 137 After C; others unsatisfactory. 140 S. 'that'
 for 'al this.' 141 T. false; rest 'fals.' S. nuwefanglunesse, L.
 newfanglenesse.

- Tok lessë deynte of hir stedfastnesse,
 And saw another lady, proud and newe,
 And right anon he cladde him in hir hewe— 145
 Wot I nought whether in whyte, rede, or grene—
 And falsed fair Anelida the quene.
- 22 But, natheles, gret wonder was hit non
 Though he were fals, for hit is kynde of man,
 Sith Lamek was, that is so longe agon, 150
 To been in love as fals as ever he can ;
 He was the firste fader that began
 To loven two, and liven in bigamye ;
 And he found tentes firste, but if men lye.
- 23 This false Arcyte sumwhat moste he feyne, 155
 Whan he wex fals, to cover his traytorneye,
 Right as an hors that can bothe byte and pleyne ;
 For he bar hir on honde of trecherye,
 And swor he coude hir doublenesse espye,
 And al was falsnes, that she to him mente ; 160
 Thus swor this thef, and forth his weye he wente.
- 24 Alas ! what herte mighte endure hit,
 For routhe and wo, hir sorwe for to telle ?
 Or what man hath the conning or the wit ?
 Or what man mighte with-in the chambre dwelle, 165
 If I to him rehersen shulde the helle
 Which suffereth fair Anelida the quene
 For fals Arcyte, that did hir al this tene ?
- 25 She wepeth, wayleth, swouneth pitously,
 To grounde ded she falleth as a ston ; 170

143 S. D. C. lasse ; rest 'lesse.' 144 All 'proude' (prowde). 147
 S. 'that' after 'falsed,' omitted in the rest. 150 S. lanek, H. C.
 lameth ; others 'lamek.' 155 T. false ; others 'fals.' 156 S. C.
 was, F. T. H. B. wex. 159 S. dowbilnesse. 160 S. H. Ad. B. L.
 falsnesse, F. D. C. falsnes. 161 S. swore, theoff. 162 S. ellas,
 hart, myght. 166 S. should. 170 follows T. D. Ad. L. (var. sp.).

- Al craumpissheth hir limmes cokedly ;
 She speketh as hir wit were al a-gon,
 Other colour than asshen hath she non ;
 *Non other word she speketh, moche or lyte,
 But, 'mercy, cruel herte myn, Arcyte !' 175
- 26 And thus endureth, til she was so mat
 That she nath fot on whiche she may sustene,
 *But fareth languissing in this estat ;
 On which Arcyte hath routhë non ne tene,
 His herte was elles-where, newe and grene, 180
 That on hir wo ne deyneth him not to thinke ;
 Him recheth nought whether she flete or sinke.
- 27 His newe lady holdeth him so narwe
 Up by the brydel, at the staves ende,
 That every word he dredeth as an arwe ; 185
 Hir daunger made him bothë bowe and bende,
 And, as hir liste, made him turne and wende ;
 For she ne graunted him in hir livinge
 No gracë, why that he hath lust to singe ;
- 28 But drof him forth ; unnethë liste hir knowe 190
 That he was servaunt unto hir ladyshipe,
 But lest that he were proud, she held him lowe ;
 Thus serveth he with-oute fee or shipe ;
 She sent him now to lande and now to shipe,

171 S. craumpisshed, cokedly ; the line is faulty in all the other texts. 174 All 'speketh she' (var. sp.) ; Skeat transposes. 176 All 'mate.' 177 S. omits 'fot.' 178 'Fareth' is conjectural ; S. T. Ad. forthe ; H. D. C. forth ; F. B. for. 179 Several texts 'nouthër (nothir, nother, neyther, neither), routhë ne tene.' 181 follows F. H. Ad. ; S. 'that on hir woo nought deynid him to thinke.' 183 All 'narowe,' 'narrow.' 185 All 'arowe,' 'arow' ; S. C. drade, D. B. L. dredith. 189 follows the majority ; S. reads 'No grace whi he hathe noo luste to singe.' 191 S. ladyshippe ; riming with 'shepe,' 'shipe.' 192 S. leste. 193 S. 'mete or shepe' ; C. 'mete or sype' ; the rest 'fee or shipe' (var. sp.).

And, for she yaf him daunger al his fille,
Therefore she had him at hir owne wille. 195

29 Ensaumple of this, ye thrifty women alle,
*Taketh Anelida and fals Arcyte,
That for hir liste him 'dere herte' calle,
And was so mek, therefore he loved hir lyte; 200
The kynde of mannes herte is to delyte
In thing that straunge is, also God me save!
For what he may not gete, that wolde he have.

30 Now turne we to Anelida ageyn,
That peyneth day by day in languisshing; 205
But, whan she saw that hir ne gat no geyn,
Upon a day, ful sorweful weping,
She caste hir for to make a compleyning,
And of hir owne honde she gan hit wryte;
And sent hit to hir Theban Knight Arcyte 210

THE COMPLEYNT OF ANELIDA.

Proem.

31 So thirleth with the poynt of remembraunce
The swerd of sorwe, whet with fals plesaunce,
Myn herte, bare of blisse and blak of hewe,
That turned is in quakinge al my daunce,
My surete in a-whaped countenaunce, 215
Sith hit awayleth not for to be trewe;
For who-so trewest is, hit shal hir rewe,

195 S. gave. 198 Conjectural. S. 'Taketh of Anelida and Arcyte'; C. 'Taketh hede of anelida and arcyte'; T. D. 'Take here of Annelida and fals Arcite.' 199 S. 'and' for 'that' in the rest. 200 All 'meke.' 205 S. which; the rest 'that.' F.T.C.B. pyneth. 206 S. omits 'ne.' 207 F. T. D. sorowfully.

N.B. In addition to the authorities for the text before mentioned, the Chaucer Society has printed the texts of three MSS. containing the 'Compleynt.' These are Shirley's MS. Trin. Coll. Camb. R. 8.20; Camb. Univ. Libr. MS. Ff. 1.8; Pepys MS. 2006, Magd. Coll. Camb.

212 S. whette, but 'wheten' is a weak verb; F. y-whet. 216 S. nowght.

That serveth love and doth hir observaunce
 Alwey til on, and chaungeth for no newe.

First Movement.

32 I wot my-self as wel as any wight; 220
 For I loved on with alle myn herte and might,
 More than my-self an hundred thousand sythe,
 And called him myn hertes lyf, my knight,
 And was al his, as fer as hit was right;
 Whan he was glad, than was I ever blythe, 225
 And his disese was to me deth as swythe;
 And he, ageyn his trouthe, hath me plight
 For evermore his lady me to kythe.

33 Now is he fals, alas!—and causeles; 230
 And of my wo he is so rewtheles,
 That with on worde him list not ones deyne
 To bringe ageyn my sorweful herte in pes,
 For he is caught up in another les.
 Right as him liste, he laugheth at my peyne;
 And I ne can myn herte nought restreyne, 235
 For to love him alwey, never-the-les;
 And of al this I not to whom me pleyne.

34 And shal I pleyne—alas! the harde stounde—
 Un-to my fo that yaf myn herte a wounde,
 And yet desyreth that myn harm be more? 240

219 Rest 'Alwey' (var. sp.); S. Alday, and omits 'and.' 220
 S. 'als' for 'as.' 222 S. hunderithe. F. H. B. employ the
 Roman numerals C. M. 225 So S. Ad.; others 'And when that
 he was glad then was I blithe.' 226 S. 'for,' 'desire,' in error
 for 'and,' 'disese.' 229 S. nowe, ellas, causelesse; F. B. H. 'Alas
 now hath he left me causeles.' 232 S. pese. 233 S. kaute,
 a nether, lese. 236 S. never, the, lesse. 238 S. 'that' for
 'the.' 239 S. gave.

*Nay, certes, for there never shal be founde
 Non other help, my sores for to sounde;
 My destiny hath shapen hit ful yore;
 I wil non other medecyne ne lore,
 I wil ben ay there I was ones bounde. 245
 That I have seyde, be seyde for evermore!

35 Alas! where is becomen your gentilnesse,
 Your wordes, fulle of plesaunce and humblesse,
 Your observauncë, and so low manere,
 Your awaytinges, and your besinesse 250
 Upon me, that ye called your maistresse,
 Your sovereyn lady of this worldë here?
 Alas! Is there non other word ne chere
 Ye vouchensauf upon myn hevynesse?
 Alas! your love I bye it al to dere! 255

36 Now certes, swete, though that ye,
 Thus causeles, the cause be
 Of my dedly adversite,
 Your manly resoun oughte to respyte
 To sle your frend, and namly me, 260
 That never yit, in no degre,
 Offended you, as wysly he,
 That al wot, out of wo my soule quyte.
 But, for I was so pleyne, Arcyte,

241, 242 Difficult to determine. The text follows Pepys and C., 'ahal' and 'never' being transposed in 241. S., unsupported reads—

'Nay for certes ther shall I never be founde'
 'Non othir helpeth my sores for to sounde.'

F. reads—'Nay certis ferther wol I never be founde'
 'Non other helps my sores for to sounde.'

and, but for differences in spelling, is nearly the same as H. B. L. and Camb. MS. Ff. 1.6. 248 S. T. D. B. fulla. 252 S. sovereyne. 258 follows H. In Pepys and C. it runs 'Alas and is ther now no word ne chere'; other texts defective. 257 S. causelesse. 258 S. F. T. dedely; others 'dedly.' 259 S. 'oughte hit for to;' T. 'aghte to.' See Notes. 264, 265 So S. C. Pepys (var. sp.); but F. T. H. D. B. L. read (var. sp.)—

"But for I shewed you Arcyte
 Al that men wolde to me write."

- In alle my werkes, moche and lyte, 265
 And so besy you to delyte,
 Myn honour sauf, meke, and kynde, and fre,
 Therefore ye putte on me this wyte ;
 And als ye recche not a myte,
 Though that the swerd of sorwe byte 270
 My woful herte through your cruelte.
- 37 My swete fo, why do ye so, for shame ?
 And thenken ye, that furthered be your name,
 To love a-newe, and be untrewē ? nay !
 And putte you in sclandre now and blame, 275
 For to do me adversite and grame,
 That love you most—god ! wel thou wost !
 —alway ?
 Yit come ageyn, and yit be pleyn, som day,
 And than shal this, that now is mis, be game,
 And al foryeve, whyl that I live may. 280

Second Movement.

- 38 Lo ! herte myn, al this is for to seyne,
 As whether shal I preye or elles pleyne.
 Which is the way to do you to be trewe ?
 For other mot I have you in my cheyne,
 Or with the dethe ye mote departs us tweyne ; 285
 There lyeth non other mene weyes newe.
 For God so wysly of my soule rewe,
 As verrayly ye sle me with the peyne ;
 That may ye se unfeyned on myn hewe.

267 So S. and finds support in what remains of the line in Pepys. The other texts show another reading of the following type (from T) 'Myn honour saue meke kynde and fre.' 280 S. 'And al forgyven while that here live I may'; the line above given follows F. B. and Pepys. 282 S. 'and' for 'as' in the others; S. pray, Ad. preye. 284 S. outhur, mote. 285 S. mutte, twene.

- 39 *For thus ferforth have I my deth y-sought; 290
 My-self I mordre with my prive thought,
 For sorwe and routhe of your unkyndēnesse ;
 I wepe, I wake, I faste ; al helpeth nought !
 I weyve joye, that is to speke of ought,
 I voyde companye, I fle gladnesse. 295
 Who may avaunte hir bet of hevinesse
 Than I ? And to this plyte have ye me brought
 Withoute gilte ; me nedeth no witnessse.
- 40 And shulde I preye and weyve womanhede ? 300
 Nay ! rather dye than do so cruel dede !
 And axe mercy, causeles ? What nede ?
 And if I pleyne what lyf that I lede,
 Than wil ye laughe—I knowe hit out of drede ;
 And if that I to you myn othes bede
 For myn excuse, a scorn shal be my mede. 305
 Your chere floureth, but hit wil not sede ;
 Ful longe agon, I oughte have taken hede.
- 41 For though I hadde you to-morwe ageyn,
 I mighte as well kepe Averyll from reyn
 As holden you, to makē you stedfast. 310
 Almighty God, of trouthe sovereign,
 Where is the trouthe of man ? Who hath hit sleyn ?
 She that hem trusteth shal hem fynde as fast
 As in a tempeste is the roten mast.
 Is that a tame beste that is ay feyn 315
 To fien away, whan he is lest agast ?

290-298 Are wanting in S. C. Ad. Pepys. Camb. MS. R. 3.20.
 For the stanza H. is followed with a few modifications. 290 All
 'sought ;' Skeat proposes 'y-sought.' 292 H. unkyndnesse; L.
 unkindenesse. 293 H. fast. 294 H. F. B. weyve, L. T. D.
 voyde (voide). 296 H. better, T. B. L. bet. 299 S. Ad. Camb.
 MS. R. 3.20 venyme, venym ; F. H. B. weyve ; T. D. L. voyde, voide.
 300 F. H. D. B. L. 'nay rather dethe than do so foule a dede' (var. sp.).
 304 S. myne. 308 S. is corrupt. As given the line follows F. T.
 H. D. L. B. (var. sp.). 309 S. Ad. R. 3.20. 'Kepe (keep) Averyll ;
 F. T. and others 'holde Aprill' (var. sp.). 310 follows C. and,
 excepting 'holde' for 'holden,' is the same in D. and Pepys ; S. 'As
 holde you trewe and make yowe hoole stedfaste.' 313, 314 S. faste,
 maste. 316 S. leste, agaste.

- 42 But merey, swete, if I mis-seye!
 Have I ought seyde out of the weye?
 I not; my wit is half a-weye;
 I fare as doth the song of "Chaunte-pleure," 320
 For now I pleyne, and now I pleye.
 I am so mased that I deye;
 Arcyte hath born a-wey the key
 Of alle my worlde, and my gode aventure;
 For in this worlde nis creature 325
 Wakinge in more discomfiture
 Than I, ne more sorwe endure.
 And if I slepe a furlong wey or tweye,
 Than thinketh me that your figure
 Before me stant, clothed in asure, 330
 To profren efte and newe assure
 For to be trewe, and love me til I deye.
- 43 The longe night this wonder sight I drye,
 And on the day for thilke afray I dye,
 And of al this right nought, y-wis, ye recche; 335
 Ne never mo myn eyen two be drye,
 And to your routhe and to your trouthe I crye,
 But, wel-a-wey! to fer ben they to fecche.
 Thus holdeth me my desteny a wrecche!
 But me to rede out of this drede or gye 340
 Ne may my wit—so weyk is it—not strecche.

Conclusion.

- 44 Than ende I thus, sith I may do no more,
 And yeve hit up for now and evermore;
 For shal I never efte putte in balaunce
 My sikernesse, ne lerne of love the lore. 345

318 So (var. sp.) S. T. C. L. MSS. R. 3.20, and Ff. 1.6; but F. and others 'Have I seyde oght amys I prey.' 331 S. ensure, C. assure; F. H. B. 'To suere (swere) yet efte a newe asure (assure).' 332 F. H. D. B. 'and mercie me to prey' after 'trewe.' 335 S. ewysse. 340 S. Ad. and MS. R. 3.20 'crye' for 'gye' in the others. 341 S. weyke, H. weyk.

But as the swan, I have herd sey ful yore,
 Ageynst his dethe shal singen his penaunce,
 So singe I here my desteny or chaunce,
 How that Arcyte Anelida so sore
 Hath thirled with the poynt of remembraunce. 350

45 Whan that Anelida, this woful quene,
 Hath of hir hande written in this wyse,
 With face ded, betwixe pale and grene,
 She fil a-swow; and sith she gan to ryse,
 And unto Mars avoweth sacrificyse 355
 Within the temple, with a sorweful chere,
 That shapen was as ye shal after here. 357

344 S. put, T. C. putten, R. 3.20 putte. 345 S. 'or leorne.'
 347 S. syng, C. Ad. R. 3.20 syngen (singen). 348 S. 'sey' for
 'singe.' 350 S. H. D. L. thrilled.

The poem ends here in S. F. H. C. Ad. B.; but another stanza is
 added in T. D. L. Ff.1.6.

351 T. D. Ff. Annelida. 353 D. betwixe, L. T. betwix. 354
 L. Ff. T. felle, D. fells; Ff. a-swowe, L. a-swone, T. a-swow.

FORTUNE.

"Balades de visage sanz peinture."

I (1) This wrecched worldes transmutacioun,
 As wele or wo, now poure and now honour,
 Withouten order, or wys discrecioun,

The Chaucer Society has printed texts of this poem from eight MSS.
 and Caxton's Print in the Camb. Univ. Libr. The text above is
 based mainly on the copy of the Camb. Univ. MS. II. 3.21 (I.).
 The variations among the authorities are numerous, and only the
 more important of these will be indicated.

2 I. poeere; Fairfax 'pouerte'; the rest 'poure,' 'poore,' 'pore.'
 3 I. descreyoun; others 'discrecion.'

Governed is by Fortunes error.
 But, natheles, the lak of hir favour
 Ne may nat don me singen, though I dye,—
 'Jay tout perdu mon temps et mon labour ;'
 For fynally, Fortune, I the defye !

- I (2) Yit is me left the light of my resoun
 To knowen frend fro fo in thy mirroure ; 10
 So mochel hath yit thy whirlinge up and doun
 Y-taught me for to knowë in an hour.
 But, trewely, no fors of thy reddour
 To him that over him-self hath the maystrye !
 My suffisauncë shal be my socour ; 15
 For fynally, Fortune, I the defye !
- I (3) O Socrates, thou stedfast champioun,
 She never mighte be thy tormentour !
 Thou never dreddest hir oppressioun,
 *Ne in her chere thou foundë no savour ; 20
 Thou knewë wel the deceit of hir colour,
 And that hir moste worshiþe is to lye !
 I knew hir ek a fals dissimulour ;
 For fynally, Fortune, I the defye !

Le respouce de fortune a pleintif.

- II (1) No man is wrecched, but him-self it wene, 25
 And he that hath him-self hath suffisaunce ;

5 I. lakke, fauowr. *N.B.* I. shews a partiality for the use of *ow* in the place of *ou* ; as *fauour*, *reddour*, *thow*, and other instances too numerous for indication. 6 I. deye. 8 I. fynaly, deffye. In *sic* texts this line runs 'For fynally fortune I defye' (var. sp.). 9 I. lyght ; the rest 'sight.' 10 I. merrowr. 11 I. whirlynge ; the rest 'tourning' (var. sp.). 12 See note to 8. 17 I. chaumpyoun. 18 I. myht. 20 Conjectural. I. and four others read 'founde (fonde) thou' injuriously to the rhythm ; a transposition of these words improves the verse and is supported by two of the MSS. — Ashmole and Harleian 2251 — which read 'thou fondest,' 'thow foundest.' 21 I. deseite. 22 I. most. 24 See note to 8.

The headings in Old French are reproduced *verbatim*.

Why seystow than I am to the so kene,
 That hast thy-self out of my governaunce?
 Sey thus, 'Graunt mercy of thyn haboundaunce,
 That thou hast lent or this.' Why wilt thou stryve? 30
 What wostow yit how I the wil avaunce?
 And ek thou hast thy beste frend a-lyve!

II (2) I have the taught divisoun bi-twene
 Frend of effect and frend of countenaunce;
 The nedeth nat the galle of no hyene, 35
 That cureth eyen derked for penaunce;
 Now sestow clere, that were in ignoraunce.
 Yit halt thyn ancre, and yit thou mayst aryve
 Ther Bounte berth the keye of my substaunce;
 And ek thou hast thy beste frend a-lyve. 40

II (3) How many have I refused to sustene,
 Syn I the fostred have in thy plesaunce!
 Wiltow than make statute on thy quene,
 That I shal ben ay at thyn ordinaunce?
 Thou born art in my regne of variaunce, 45
 Aboute the wheel with other most thou dryve.
 My lore is bet than wikke is thy grevaunce,
 And ek thou hast thy beste frend a-lyve.

Le respouuce du pleintif countre fortune.

III (1) Thy lore I dempne, it is adversite;
 My frend maystow nat reven, blynde goddesse; 50
 That I thy frendes knowe, I thanke it the,
 Tak hem agayn, lat hem go lye on presse!
 The negardye in kepinge her richesse

27 I. seysthow, thanne. 29 Some 'gramercy.' 31 I. woost
 thow; wol. 36 Fairfax 'eyen derke fro penaunce.' 37 I. cleer.
 41 I. sustigne. 43 I. wolthow, quyene. 44 I. thy. 47, 49
 I. loore. 49 Shirley's Ashm. 'banne' for 'dampne.' 51 Fair-
 fax, Bodley, Lansdowne, Pepys, Caxton, 'thanke (thank) it the'
 (var. sp.); I. 'thanke to the.' 53 The rest 'nigardes' (var. sp.).

Prenostik is thou wilt her tour assayle.
 Wikke appetyt comth ay before seknesse ; 55
 In general this reulë may nat fayle.

Le responce de fortune coudre le pleintif.

III (2) Thou pinchest at my mutabilite,
 For I the lente a drope of my richesse,
 And now me lyketh to with-drawe me.
 Why sholdestow my realte oppresse ? 60
 The se may ebbe and flowen more or lesse,
 The welkne hath might to shyne, reyne, or hayle,
 Right so mot I kythen my brutalnesse ;
 In general this reulë may nat fayle.

Le pleintif.

III (3) Lo ! thexecucioun of the majeste,
 That al purveyeth of his flightwysnesse — 65
 That same thing ' Fortune ' clepen ye.
 Ye blynde bestes, ful of lewednesse,
 The hevene hath proprete of sikernesse ;
 This world hath ever resteles travayle ; 70
 Thy laste day is ende of myn interesse ;
 In general this reulë may not fayle.

Lenvoy de fortune.

Princes ! I preye you, of your gentilesse,
 Let nat this man on me thus crye and pleyne,
 And I shal quyte you your besinesse. 75
 At my requeste, as thre of you or tweyne,
 That, but you lest releve him of his peyne,
 Preyeth his beste frend, of his noblesse,
 That to som beter estat he may atteyne. 79

55 I. sykenesse. 56, 64 I. rewle ; ' rewle ' in 72. 60 I. shold-
 ysthow, apresse. 65 I. ' excuassyoun ' and omits ' the ' ; Fairfax,
 ' thexecucion. ' 73 I. Prynsee, prey. 74 I. lat. 76 occurs
 only in I. 77 Fairfax, Bodley ' liste. ' 78 I. best.

THE FORMER AGE

- 1 A blisful lyf, a paisible and a swete,
 Ledden the peples in the former age ;
 They helde hem paid of the frutes that they ete,
 Whiche that the felde gave hem by usage ;
 They ne were nat for-pampred with outrage ;
 Unknowen was the quern and ek the melle ;
 They eten mast, hawes, and swich pounage,
 And dronken water of the colde welle. 5
- 2 Yit nas the ground nat wounded with the plough,
 But corn up-sprong, unsowe of mannes hond, 10
 The which they gnodded, and ete nat half y-nough.
 No man yit knew the forwes of his lond ;
 No man the fyr out of the flint yit fond ;
 Un-korven and un-grobbed lay the vyne ;
 No man yit in the mortar spyces grond 15
 To clarre, ne to sause of galentyne.
- 3 No mader, welde, or wod, no litestere
 Ne knew ; the fles was of his former hewe.
 No flessh ne wiste offence of egge or spere ;
 No coyn ne knew man, which is fals or trewe ; 20
 No ship yit karf the wawes grene and blewe ;
 No marchaunt yit ne fette out-landissh ware ;

The authorities for the text are the copies of MSS. II. 3.21. (I) and Hh. 4.12 (H), in the Camb. Univ. Libr., printed in the Chaucer Society's Parallel Text editions of the Minor Poems. The text above follows I, changes being made in the spelling for the sake of uniformity.

1 I. payssible, H. peseable. 3 I. fructes, H. frutis. 6 I. onknowyn, quyerne ; H. qwerne. 9 I. grownd, wownded, plowh. 11 I. I-nough. See notes. 12 I. knewe. 13 I. fonde. 16 I. sawse. 17 I. madyr. 18 I. knewh, and in 20. 20 I. is, H. was.

No batails trompes for the werres folk ne knewe,
Ne toures heye, and walles rounde or square.

- 4 What sholde it han avayled to werreye ? 25
Ther lay no profit, ther was no richesse.
But cursed was the time, I dar wel seye,
That men first dide her swety besinesse
To grobbe up metal, lurking in derknesse,
And in the riveres first gemmes soughte. 30
Allas ! than sprong up al the cursednesse
Of covetyse, that first our sorwe broughte !
- 5 These tyraunts put hem gladly nat in pres
*No wild(er)nesse, ne bushes for to winne,
Ther poverte is, as seith Diogenes, 35
Ther as vitayle is ek so skars and thinne
That nat but mast or apples is ther-inne.
But, ther as bagges ben and fat vitayle,
Ther wil they gon, and sparè for no sinne
With al her ost the cite for to assayle. 40
- 6 Yit were no paleis-chaumbres, ne non halles ;
*In cavès, and (in) wodes softe and swete,
Slepten this blissed folk, with-oute walles,
*On gras or levès, in parfit quiete ;
No doun of fetheres, ne no bleched shete, 45
Was kid to hem, but in surte they slepte ;
Her hertes were al on, with-oute galles,
Everych of hem his feith to other kepte.

23 So I.; H. 'no batayllys trumpys for the warre folk ne knew.' Koch follows I., omitting 'batails.' Sweet reads 'trompe' and omits 'the.' See notes. 28 I. hir (also in 40), bysynesse. 29 I. dirkenesse. 34 Conjectural; I. 'no places wyldnesse ne no &c. ;' H. 'no place of wildnesse ne no &c.' Koch, followed by Skeat, reads 'No wildnesse, ne no bushes for to winne'; Sweet 'ne places wyld, ne bushes for to wyne.' 39 I. wol. 41 I. was, H. were. 42 'in' inserted after Koch. 44 So Koch and Skeat; I. 'Or gras or leuys in parfyte loye reste and quiete'; H. 'On grasse or leuys in parfite loy and quiete' 45 I. down. 47 I. H. 'galles,' which violates the scheme of rimes. Perhaps 'glete' was Chaucer's word. See notes.

- 7 Unforged was the hauberk, and the plate ;
 The lambiish peple, voyded of alle vyce, 50
 Hadden no fantasyë to debate—
 But ech of hem wolde other wel cheryce—
 No pryde, non envye, non avaryce,
 No lord, no taylage by no tyrannye ;
 Umblesse and pes, good feith the emperyce, 55
 * * * * *
- 8 Yit was nat Juppiter the likerous,
 That first was fader of delicasyë,
 Come in this world ; ne Nembrot, desirous
 To regnë, had nat mad his toures hyë. 60
 Allas ! allas ! now may men wepe and cryë,
 For in our dayes nis but covetyse,
 Doublenesse, and tresoun, and envye,
 Poyson, manslaughter and mordre in sondry wyse. 64

49 I. hawberke. 50 H. voyd. 51 I. fantesye, H. fantasye.
 54 I. tyranye. 56 is wanting in the authorities. Skeat proposes
 'fulfilled erthe of olde curtesye;' Koch 'yit hadden in this worlde
 the maistrie.' 60 I. maad. 61 I. omits 'men.' 64 I. man-
 slawhtre ; 'and' after 'poyson.'

 TRUTH.

- 1 Fle fro the pres, and dwelle with sothfastnesse,
 Suffyse thyn owen thing, though it be smal ;
 For hord hath hate, and climbing tikelnesse,
 Pres hath envye, and welë blent overal.

The Chaucer Society has printed fifteen texts of this poem. The text above follows the copy of the poem in the British Museum Additional MS. 10,340 (A), the only MS. containing the 'Envoy,' and has been compared with the copies of Camb. Univ. MS. Gg. 4.27 (g), Ellesmere MS. (x) and Cotton Cleopatra D vii. (o).

2 A. 'thei' for 'though ;' G. C. 'Suffise unto thyn thyng' (var. sp.) ; E. 'Suffise un-to thi good.' 3 A. horde, clymbyng, tykelnesse. 4 G. C. E. blyndeth (var. sp.) ; seven texts 'is blent' (var. sp.).

- Savour no more than the behove shal ; 3
 Reule wel thy-self, that other folk canst rede ;
 And trouthe shal delivere, it is no drede.
- 2 Tempest the nought al croked to redresse,
 In trust of hir that tourneth as a bal ;
 Much welë stant in litel besinesse ; 10
 Bewar, therefore, to spurne ageyns an al ;
 Stryve not, as doth the crokke with the wal.
 Dauntë thy-self, that dauntest otheres dede ;
 And trouthe shal delivere, it is no drede.
- 3 That the is sent, receive in buxumnesse ; 15
 The wrestling for the worlde axeth a fal.
 Here is non hom, here nis but wildernesse ;
 Forth, pilgrim, forth ! Forth, beste, out of thy stal !
 Know thy contre, loke up, thank God of al !
 Hold the heye wey, and let thy gost the lede, 20
 And trouthe shal delivere, it is no drede.

L'Envoy.

- 4 *Ther-fore, leve thou thyn olde wrecchednesse ;
 Unto the worlde leve now to be thral.
 Crye him mercy, that, of his heye godnesse,
 Made the of nought ; and in especial 25
 Draw unto him, and pray in general
 For the, and ek for other, hevenelych mede,
 And trouthe shal delivere, it is no drede. 28

6 G. E. 'werke' for 'reule;' A. rewle, weel. 10 G. 'gret reate'
 for 'myche wele' (A). 15 A. buxumnesse, receyve. 17 A.
 home. 18 A. forthe, pylgryme. 19 A. knowe, thonk. 20
 A. holde, weye, lat. 22 A. 'Thir-fore thou vache leve thine olde
 wrecchedenesse.' The line has been altered for reasons of metre.
 23 A. world. 24 A. crie, hie. 26 A. drawa. 27 A. heuene-
 lyche.

GENTILESSE.

- 1 The firste stok, fadir of gentilesse—
 What man that claymeth gentil for to be,
 Must folwe his trace, and alle his wittes dresse
 Vertu to sewe, and vyces for to fle ;
 For un-to vertu longeth dignite, 5
 And nought the reverse, savely dar I deme,
 Al were he mytre, croune, or dyademe.
- 2 This firste stok was ground of rightwysnesse,
 Trewe of his worde, sobre, pitous, and fre,
 Clene of his goste, and loved besinesse, 10
 Ageynst the vyce of slouth, in honeste ;
 And but his heyr love vertu, as did he,
 He nis not gentil, though he ryche seme,
 Al were he mytre, croune, or dyademe.
- 3 Vycē may wel be heyr to old Richesse, 15
 But there may no man, as ye may wel se,
 Bequethe his heyr his vertuous noblesse ;
 That is appropred un-to no degre,
 But to the firste fader in mageste,
 That maketh his heyr him that wil him queme, 20
 Al were he mytre, croune, or dyademe.

The Chaucer Society has printed copies of seven MSS. containing the three stanzas of the above poem and also of Caxton's text (C). The text here given mainly follows the copy of Shirley's Ashmole MS. 59 (A) with alterations in spelling.

1 So (var. sp.) C. and four MSS.; A. 'The first fader and foundour of gentylesse.' 3 A. *moste*, *felowe*, *heos*, *traas*. 4 A. *suwe*, C. *folowe*; others 'love.' 6 C. *saufly*. 8 A. *first*, *stocke*, *grounde*; C. and others 'ful' for 'grounde.' 9 A. *truwe*, *sobur*. 12 A. *heyra*. 18 A. and two MS. 'him ryche seeme'; C. and the others, 'he riche seme.' 15 Some 'vyces'; A. 'till' for 'to,' and inserts 'an' before 'heyre'. All but one text 'olde.' 16 So two texts (Trin. Coll. R. 3.20 and Harl. 7333); A. 'as thou maist wele seeme'; C. 'al men may wel see'; three others 'as men may wel (well) se (see)'. 19 C. as above, except 'first' for 'firste'; A. is defective in *measura*. 20 A. *mathe*, *wel*, *qweme*. The other texts present a variety of readings.

LACK OF STEDFASTNESS.

- 1 Som tyme this world was so stedfast and stable
 That mannes word was obligacioun ;
 And now it is so fals and deceivable,
 That word and werk, as in conclusioun,
 Ben no-thing on, for turned up so doun 5
 Is al this world, through mede and wilfulnesse,
 That al is lost for lak of stedfastnesse.
- 2 What maketh this world to be so variable
 But lust that folk have in dissensioun ?
 For now-a-dayes a man is holde unable, 10
 But if he can, by som collusioun,
 Do his neyghbour wrong or oppressioun.
 What causeth this, but wilful wrecchednesse,
 That al is lost for lak of stedfastnesse ?
- 3 Trouthe is thus doun, resoun is holden fable ; 15
 Vertu hath now no dominacioun ;
 Pite exyled, no wight is merciabe ;
 Through covetyse is blent discrecioun ;
 The world hath mad a permutacioun
 From right to wronge, from trouthe to fikelnesse, 20
 That al is lost for lak of stedfastnesse.

The Chaucer Society has printed copies of eight MSS. of this poem, and also a copy of the text in Thyme's edition of Chaucer's Works (1532). The copy of Harleian MS. 7333 (H.) is mainly followed, but the spelling is normalised.

1 H. sume, worlde, stedfaste. 2 H. manis ; inserts 'holde' after 'was.' 3 H. omits 'so' before 'fals' occurring in all the others ; deseeyvable. 5 Six texts 'is (ar) no-thing lyke' (var. sp.). 7 H. loste, lac ; also in 14, 21. 8 H. made ; five texts 'maketh.' 9 H. louste, discencion. 11 H. collucione. 15 The others 'putte,' 'put,' for 'thus' ; H. raisonne. 18 H. thorow, descrescioun. 19 H. made ; and omits 'a.' 20 H. trowght, fekylnesse.

Lenvoy to King Richard.

- 4 O Prince, desyre to be honourable ;
 Cherish thy folk, and hate extorcioun !
 Suffre no-thing, that may be reprovablen
 To thyn estat, don in thy regioun ; 25
 Shew forth thy swerd of castigacioun.
 Dred God, do lawe, love trouthe and worthinesse,
 And wed thy peple ageyn to stedfastnesse. 28

The words "To King Richard" occur only in Shirley's MS. R. 8.20 Trin. Coll. Cam. 22 H. 'for to'; most omit 'for.' 27 H. and others 'drede'; H. is singular in reading 'love thow all goodnesse' for 'love trouthe and worthinesse.' 28 H. drive; five texts 'wed,' 'wedde.'

THE COMPLAYNT OF CHAUCER TO HIS PURSE.

- 1 To you, my purs, and to non other wight,
 Complayne I, for ye be my lady dere !
 I am so sory now that ye ben light,
 For, certes, but if ye make me hevychere,
 Me were as lef be leyd upon my bere ; 5
 For whiche unto your mercy thus I crye,
 'Beth hevychere, or elles mot I dye !'
 2 Now voucheth-sauf this day, or it be night,
 That I of you the blisful soun may here,
 Or se your colour lyk the sonne bright, 10
 That of yelownesse hadde never pere ;

The Chaucer Society has printed seven texts of this poem, including Caxton's; two of these, however, lack the 'Envoy.' The text above given follows the copy of Fairfax MS. 16. (F) in the Bodl. Libr.

1 F. purse; Pepys, Caxton 'purs' (also 15). 3 F. been. 4 So F.; Pepys MS. 2006 omits 'if.' Addit. MS. 22,139 reads 'That certes but ye make me any chere'—which Koch considers the correct reading. 5 F. leef, layde. 7 also 14, 21. F. beeth, bethe; mote, moots.

Ye be my lyf, ye be myn hertes stere,
 Quene of comfort and of good companye;
 Beth hevyn ageyn, or elles mot I dye!

- 3 Now, purs, that ben to me my lyves light, 15
 And saveour, as doun in this world here,
 Out of this toune help me through your might—
 Syn that ye wil nat ben my tresorere—
 For I am shave as nye as is a frere,
 But yet I praye un-to your curtesye, 20
 'Beth hevyn ageyn, or elles mot I dye!'

Lenvoy de Chaucer.

O conquerour of Brutes Albioun!
 Which that, by lyne and fre eleccioun,
 Been verray King, this song to you I sende;
 And ye, that mowen alle myn harm amende, 25
 Have mynde upon my supplicacioun.

12 F. lyfe, hertys. 17 F. oute, helpe, thurgh. 18 F. wole, bene.
 19 F. 'is a'; others 'any.' 20 F. pray. 21 F. ayen ('ageyne'
 in 7, 'ayene' in 14). 23 F. lygne; others 'lyne.' 25 Camb.
 Univ. MS. Ff. 1.6 'alle oure harmes amende'; Harl. 7333 'all oure
 harmous.'

ABBREVIATIONS.

(a) Authors and Works referred to.

A. A.	Anelids and Arcite.
Ab. Gr.	Abbott's Shakspearian Grammar.
B. C. P.	Chancer's Translation of Boethius' Consolation of Philosophy (E. E. T. Socy.)
B. D.	Book of the Duchesa.
C. E.	Chambers's Encyclopaedia.
C. T. Prol.	Prologue to the Canterbury Tales.
F.	Fortune.
F. A.	Former Age.
Froissart.	Johnes' Translation of the Chronicles, 2 vols.
G.	Gentilesea.
H. F.	House of Fame.
K. T.	Knightes Tale.
L. G. W.	Legend of Good Women.
M. Ac.	Morris's Outlines of English Accidence.
M. of I. T.	Tale of the Man of Law.
Morley.	Henry Morley's 'English Writers.'
N. E. D.	New English Dictionary.
Nicolas.	Sir Harris Nicolas' Life of Chancer in Chaucer's Works, Aldine Edition of Eng. Poets, vol. I.
P.	Complaynt to Purse.
P. F.	Parlement of Foules.
P. P.	Piers Plowman. Prof. Skeat's large edition, 2 vols.
Prompt.	
Parv.	Promptorium Parvulorum.
R. R.	English Translation of the Romaunt of the Rose.
S.	Lack of Stedfastnesse.
S. A.	Episode of Seys and Aleysons.
S. C. D.	Smith's Classical Dictionary.
S. E. D.	Skeat's Etymological Dictionary.
T.	Truth.
T. F.	Dr Furnivall's Trial Fore-words to Chancer's Minor Poems (Chancer Socy.)
Tr. Cr.	Chancer's Trolins and Cresida.

Tyrwhitt.	Chancer's Works published by George Routledge & Sons.
Warton.	History of English Poetry. Ed. Richard Price. 3 vols.
W. of B.	Prologue to Tale of Wife of Bath.
W. of B. T.	Tale of Wife of Bath.

(b) Grammatical Terms.

accus.	accusative.
adj.	adjective.
adv.	adverb.
comp.	comparative.
conj.	conjunction.
dat.	dative.
def. adj.	definite adjective.
dimin.	diminutive.
dis.	disyllable or dissyllable.
fem.	feminine.
gen.	genitive.
imper.	imperative.
indef. adj.	indefinite adjective.
indic.	indicative.
infin.	infinitive.
intens.	intensive.
interj.	interjection.
intrans.	intransitive.
masc.	masculine.
monos.	monosyllabic.
neut.	neuter.
nom.	nominative.
plur.	plural.
p. p.	past participle.
prep.	preposition.
pres.	present.
pres. p.	present participle.
pt.	past tense.
reduplic.	reduplication.
sing.	singular.
sub.	substantive.
subj.	subjunctive.
superl.	superlative.
str.	strong.
trans.	transitive.
tris.	trissyllabic.
vb.	verb.
vb. sub.	verbal substantive.

NOTES.

SEYS AND ALCYONE.

The story of 'Seys and Alcyone' occurs as an episode in the *proem* of the Book of the Duchess, in which it serves to foreshadow, and throw into relief, the main theme, the grief of a disconsolate knight for the loss of his dearly loved lady.

The poem is called the 'Book of the Duchess' in MSS. F. and B.,* but the 'Dream of Chaucer' in Th. and MS. T. Its genuineness is generally accepted. Apart from the intrinsic evidence of its style, there can be little doubt that it is the same poem as 'The Deth of Blaunche the Duchesse,' referred to by Chaucer himself in the Prologue to his Legend of Good Women,† and by Lydgate, Chaucer's ardent admirer and disciple, in his Prologue to the Translation of Boccaccio's 'Fall of Princes,'‡ more especially in view of the distinct reference that is made to the name of the Duchess in ll. 948, 9—

'And gode faire *White* she hete,
That was my lady name right.'

There can also be little doubt that the Book of the Duchess is an *In Memoriam* poem on the death of Blanche, the Duchess of Lancaster, first wife of John of Gaunt. She died of the plague (?the 'poune errant' in the description of the game of chess between the Knight and Fortune, B. D. 661) in 1369, and, as the poem was in all probability composed about this date, it must be regarded as one of the earliest of Chaucer's extant works.

The episode of S. A., however, possesses an interest of its own, as there is some reason for supposing that it represents earlier

* The 'Boke of the Duchesse' is among the 'endytynge of worldly vanitees' named in the so-called Retractation at the end of the *Persones T.*

† He made the bok that highte the House of Fame,
And ek the Deth of Blaunche the Duchesse.

‡ The pytous story of Ceix and Alcion,
And the Deth *also* of Blaunche the Duchesse.

work than the rest of the poem of which it forms a part. In the Prologue to his Tale, the Man of Law, speaking of Chaucer and some of his works, says, 'In youthe he made of *Oeys and Alcyon*.' Three explanations of the latter part of this statement may be offered. The poem referred to may be (a) the B. D. as a whole, or (b) the episode of S. A. alone, or (c) an independent work on the same subject as the episode. Of these, the first can hardly be accepted, in view (1) of the improbability that a long poem of over 1300 lines should be named after a short episode forming only a subordinate part of it*; (2) of the fact that Lydgate's testimony (see note p. 60) points to the 'pytous story of Ceix and Alcion' as a work *distinct* from the 'Deth of Blanche the Duchesse'; and (3) of the fact that the Man of Law is speaking of *stories*, in which category the B. D. could not well be included. The other interpretations seem more reasonable, but of these (c) better accords with Lydgate's statement. Moreover, there is some probability in the supposition that the episode may be an *abridgement* of an originally independent poem in octosyllabic verse, the material of which Chaucer, for artistic reasons of his own, utilized for incorporation with the B. D. Support to this theory of abridgement may perhaps be found in the absence from the episode of some interesting details in the story as given in Chaucer's originals, in the abrupt transitions of the narrative (see ll. 25, 33), in the 'to tellen shortly' of l. 25, and in the closing lines of the *extract*; but stronger evidence seems to be furnished by ll. 19-23 which, in the inconsequence of the narrative and the unmeaning 'therafter sone' of l. 23, point to excision without appropriate modification. Finally, as regards Chaucer's statement that the poem was composed in his 'youth,' if his use of this term at all corresponds with its ordinary modern application, the story must have been written some time before 1369, when, if we adopt the latest of the various dates assigned for his birth, he was about 29 years of age.

In S. A. we discern many features characteristic of Chaucer's maturer work. It exhibits an early preference for the subject of *man* in his conduct, motives and emotions—a subject in the treatment of which Chaucer's after-work proved his possession of special gifts. It also illustrates the poet's genuine admiration of loyal womanhood, which was afterwards to find fuller expression in his Legend of Good Women and other works. In his management of a *narrative*, here, as in his later works, Chaucer is

* On the other hand, the P. F. is called the 'Temple of Bras' in Caxton (1477-8), and Harl. MS. 7333 gives to the Complaint of Mars the heading 'The Broche of Thebes as of the love of Mars and Venus.' In both cases the poems are named after subordinate parts, but these are exceptional instances.

simple and direct, passing rapidly over objects and events of subordinate interest, and pausing and amplifying only when he has some striking scene to sketch, some character to elaborate, or some human emotions to describe as acted upon by event and environment. In S. A. we have an early example of his fondness for the dramatic method of monologue or dialogue in the elucidation or development of his characters. Here we see the force of his pathos; and here, too, we have a foretaste of that humour for which he stands unrivalled: witness the scene of the sleeping gods lying about in various postures, and with ample opportunities for a snoring match, and of their rude awakening by Juno's messenger, whose shouts and trumpet-blasts rang through the lumberous stillness of the Cave of Sleep.

On the other hand, the language of the episode does not present the same ease of movement that characterises his later works. He here employs the octosyllabic metre, which his riper experience afterwards rejected for the heroic measure as better suited to the genius of the English language for a full and free treatment of varied themes.

For his fable Chaucer seems to be indebted to Ovid's *Metamorphoses* xi. and the *Dit de la Fontaine Amoureuse* of the French poet Machault (1284-1377). M. Sandras (*Étude sur G. Chaucer*), with strong national bias, asserts that Chaucer was but an imitator of the French poet; but Dr Furnivall, who has printed a translation of a portion of Machault's poem (T. F. 43-45), has shown that Chaucer's indebtedness to the latter was but slight. Moreover, in Chaucer's account of the shipwreck, to which Machault merely alludes, and in the description of the Cave of Sleep, which Machault treats as a *mansion*, we have evidence that the English poet must have gone to Ovid direct. In short, a comparison of S. A. with Machault's and Ovid's versions of the story shows not only that Chaucer was more indebted to the latter than to the former, but that, like his great successor Shakespeare, if he did not hesitate to borrow, he also paid 'the usurious interest which genius always pays in borrowing.'

The authorities for the text of the extract are few, and present several very unsatisfactory lines. Th. and MS. F. in the S. A. episode differ from one another chiefly in orthographical details, but F. exhibits more archaic grammatical forms—e.g. *prayedde*, *ronnen* (plur. pt., Th. *rennen*), *shul* (plur., Th. *shal*).

1. Chaucer, in this and other poems, frequently begins a new *paragraph* with the second line of a couplet. See S. A. 9, 19, 33, etc.; C. T. Prol. 118, 388, etc.

2. **Til now late**, till it was already late. 'Now' here seems to give to a description of a past event something of the vividness of the historic present; cf. Mark iv. 37—'And there was a great storm of wind, and the waves beat into the ship, so that it was *now* full.' In the English version 'now' appears intended to represent $\tau\acute{\omicron}\nu$ of the Greek original. For scansion, see *Introd.* p. xxvii.

4, 5. **Romaunce**, perhaps a book of narrative verse. In the *Prompt. Parv.*, the word is glossed '*idem quod Ryme supra, et Rithmicum Romagium*'; and '*ryme*' is glossed '*rithmicus vel rithmus*.' In view of l. 10, the '*bok*' referred to is probably a copy of Ovid's *Metamorphoses* (see p. 62), with which Chaucer was well acquainted (at a later period at least), for he frequently borrows from it, and speaks of it as his '*owne bok*' in H. F. ii. 204. On the other hand, '*romaunce*' may possibly refer to a French original, for this name was given to works in prose or verse written in the 'Roman' or vulgar tongue (Godefroy).

5. **Me**, dative of advantage (*dativus commodi*).

7. **Me-thoughte**, it seemed to me. 'For' emphatic, giving a monos. first measure.

8. **Play** in 7, = 'amusement'; in 8, = 'playing.'

Cheese, chess; literally, 'the game of kings,' from Persian *Shah*, 'a king.' The origin of the game is lost in obscurity, but it was known in Europe before the Crusades (1095). About 1300 a work was written on the game by Jacobus de Cessolis, MS. copies of which exist in various languages. Caxton's English translation of one of these was the first book printed in England (1474-75). Chaucer himself assigns the invention of the game (B. D. 663, 4) to Attalus, confounding, according to Warton (II. 302), Attalus Philometer, king of Pergamus, with the philosopher Philometer, to whom an old tradition ascribes the invention.

Tables, a game played on boards with dice, and similar to back-gammon. (Wright's *History of Domestic Manners and Sentiments in England*.)

10. **Olds**, the final *e* possibly represents an oblique case in the declension of the O.E. adj. *eald*.

11. **Other** = besides; cf. 16, and P. F. 497. **Ryme** = verse; see 4*n*.

13. 'So long as men continued to take an interest in the law of Nature (*i.e.* the workings of the human heart).'

14. **Such things**, *i.e.* as human feelings.

18. **A wonder thing**. See P. F. 241*n*.

19-22. **Alcyone**, or **Halcyone**, a daughter of Æolus, was married to Ceyx, king of Trachys. They lived so happily together that they were presumptuous enough to call each other Zeus and

Hera, for which Zeus transformed them into birds, *alkyōn* (a king-fisher) and *ceyx* (a greedy sea-bird). Hyginus relates that Ceyx perished in a shipwreck; that Alcyone for grief threw herself into the sea; and that the gods, out of compassion, changed the two into birds. It was fabled that, during the seven days before, and as many after, the shortest day of the year, while the bird *alkyōn* was brooding, there always prevailed calms at sea. An embellished form of the story is given by Ovid, *Met.* xi. (S. C. D.). See *halcyon* in S. E. D.

20. *Highte*, was called; from O.E. *hátan*, to be called, *hátte*, *hátton* (sing. and plur., indic. pres. and past)—‘the sole relic of the original passive in O.E.’ (Sievers, *Gram. of O.E.*). These forms were confounded with the forms of the O.E. str. vb. *hátan*, to call, pt. *heht* (formed by reduplic.) contracted to *hel*. The form *hel* seems to have given rise to the M.E. *heet*, *het*, and the form *heht* to *hight*. These strong forms then became weak, as *het* (S. A. 157) and *hight*; cf. P. F. 436, *behetta*.

24. Max Lange (*Inaug. Diss. Halle*, 1883) suggests ‘wolde’ for ‘wil’ (wol).

27. *Suche*, emphatic, forming a monos. first measure.

29. *Dreynte*, drowned; O.E. *drenčan*, pt. *drenctō*; M.E. *drenchen*, pt. *drengte*, weakened into *dreynte*; cf. *quenchen*, to quench, pt. *queynte*.

30. *Telles*, 3rd pers. sing. in the Northern dialect; Chaucer generally employs the Southern inflexion—*eth*. In the *Reves Tale*, he introduces some Cambridge undergraduates from ‘fer in the North,’ and puts into their mouths certain Northern forms of speech (including the inflexion under note). For other instances of the *-es* inflexion in Chaucer, cf. B. D. 257, ‘*fallēs*’; H. F. i. 426, ‘*telles*’; H. F. iii. 818, ‘*bringes*.’

32, 33, are faulty in metre, the former having an awkward succession of heavy monosyllables, the latter being hypermetrical. In 33, Ten Brink and Max Lange propose the omission of ‘Alcyone’; Prof. Skeat suggests that ‘Alcyone’ was possibly introduced into the MS. as a gloss, and this might account for its incorporation with the text. A similar explanation might account for ‘Seys’ in 32, and its omission would perhaps improve the line. The two lines might read—‘Right thus this king loste his lyf; Now for to speke of his wyf.’

37, 38, probably corrupt. As they stand, these lines may be explained ‘and on that account it always seemed to her that things were not well; so it seemed to her.’ In other words, her ‘erming’ was a presentiment of evil.

42. To tell(e) | her herte | ly || sórw | ful lyf. |

45. Sent for ‘sendeth’; Skeat reads ‘sente.’

47, 48. The construction presents some difficulty, but is possibly

an example of *syllapsis*. 'Alas! that I was ever created, and that I know not whether my lord, my love, be dead (or alive).'

50. **Avowē**, vow; a sub. formed from the verb 'avow,' O.F. *avouer*, late Lat. *votare*, to vow; to be distinguished from 'avow,' to acknowledge, from O.F. *avouer*, Lat. *ad-vocare*, to call to, to call upon. N. E. D.

51. 'Unless I am able to have news of my lord.'

54 seems defective in metre, and is not improved by reading 'hadde,' as the first 'such' is rhetorically emphatic.

56. I ferde | the wór | sē || ál | the mórwe. In O.E. *faran*, to go, to happen, pt. *fōr*, was a str. vb.; *feran*, to go, pt. *ferde*, was a weak vb.

58. A bad line; Skeat substitutes 'she' for 'this lady.'

59. For the repetition of the negative in the dependent clause, cf. 'You may deny that you were not the cause:' Shaks. *R. III.* I. iii. 90.

62. **Coude**, pt. of *connen*, to know; O.E. *cunnan*, to know, to be able, pt. *cutha*.

64. **Pite**, but *pitē* in 54, and frequently. **Wepte**, Chaucer uses both the str. pt. *wep* (A. A. 138, Clerkes T. 545) and the weak *wepte* (M. of L. T. 267).

67. **Help**, emphatic; see *Introd.* p. xxvii.

79. **Heng**. In M.E. two originally distinct verbs seem to have been confounded together. In O.E. *hon* (contracted form), to hang, pt. *heng* (by reduplic.), p.p. *gehangen*, was strong and trans.; its derivative *hangian*, to hang, pt. *hangode*, was weak and intrans. The M.E. forms of these verbs were used transitively and intransitively; but Chaucer appears to prefer the str. form. In Mod. Eng. the only distinction observed is to be found in such expressions as 'the criminal was *hanged*,' where 'hung' would be a solecism.

82. **Al naked**. From the latter end of the thirteenth to near the sixteenth century all ranks and both sexes were in the habit of sleeping quite naked, a practice frequently referred to in old writers. See Matthew Browne's *Chaucer's England*, and Nares' Glossary,—'naked bed.'

83. **For-weped and for-waked**, worn out with weeping and watching. The prefix 'for,' of O.E. origin, has an intensive force; cf. 'for-blak' (K. T. 1286), 'forcutteth and forkerveth' (Manciples T. 236).

90. 'Called' should perhaps be 'callede,' the termination *ede* being occasionally dissyllabic; cf. Clerkes T. 584: As I his suster servede by nighte.'

91. In 'erande,' sometimes written 'ernde' in M.E., the sound of a is perhaps lost in the trill of r.

93. *Go bet*, go quickly, *lit.* 'go better'; cf. *Pardoner's T.* 341. 'Go *bet*, quod he, and axe redily, What cors is this'; and *Shaks. Macb.* III. i. 25: 'Go not my horse the *better*, I must become a borrower of the night.' *Bet* is an old comparative; about the end of the O.E. or beginning of the M.E. period, *betra*, the neuter of the adj., began to be used, and, after a long existence side by side, the latter superseded the former about 1600. N. E. D.

Morpheus, the son of sleep and the god of dreams. The name signifies 'the fashioner' or 'moulder,' because he shaped the dreams of the sleeper. S. C. D.

98. On *alle thing*, upon all considerations, whatever happens. 'Thing' in O.E. was neuter, and uninflected in the nom. and accus. plur.

99. *Seys body the king*=Seys the king's body. Occasionally the sign of the genitive is not added at the end of a compound phrase, as in *Mod. Eng.*; cf. 'the wyves love of Bathe' (*Clerkes T.* 1114)=the wife of Bath's love.

100, 101. 'Rody' (=ruddy) and 'body' do not rime in *Mod. Eng.*, but the older pronunciation of the latter word is still heard in North Britain.

101. 'Bid him enter into the body and cause it to go to Alycone, where she is lying unattended.'

104. Ten Brink takes 'it is' as 'it's' (*Chaucers Sprache*, 269).

107, 109. *Eight, Go*, being emphatic, form monos. first measures.

110. In *Ovid* and *Machault*, the messenger is the female deity *Iris*.

112, 113. *Ovid* says nothing of this valley, and the lines seem to be a recollection of *Machault's* poem. 'She (*Iris*) . . . comes to a great valley surrounded by two great mountains' (*T. F.* p. 44).

115, 116. Corrupt in all the authorities; see foot-notes. In 115, Ten Brink proposes 'Ne tre, ne nothing that ought was'; but a heavy penultimate syllable is uncommon, and this reading, besides divorcing rhetorical and metrical stress, involves an awkward repetition of 'nothing' in 116. 'Lyves' might be substituted for 'ought'; both *Chaucer* and *Machault* follow *Ovid* in giving prominence to the entire absence of *life*. For this use of 'lyves,' cf. 'And alle (men) that *lives* were:' *Havelok* 1003 (*E. E. T. S.*); also *H. F.* ii. 555, *P. F.* 641.

117. *Wallea*, well-streams; these correspond to *Ovid's* 'waters of *Lethe*.'

119. In its alliteration and many long vowels, this line is evidently echoic to the sense. Note also the alliteration in the following lines.

120. *Ronnen*, 3rd plur. pt., with vowel change; O.E. *rinnan*, to run, pt. sing. *rann*, pt. plur. *runnon*, p.p. *runnen*.

120-122. From Ovid ; see p. 62.

122. *Váley*, but *valéy* in 112 above.

124. *Eclympasteyre*, a well-known *crux*. Ten Brink (quoted in T. F. p. 116) remarks, "I hold this to be a name of Chaucer's own invention. In Ovid occurs a son of Morpheus who has two different names : 'Hunc *Icelon* superi, mortale Phobetora vulgus Nominat.' *Phobetora* may have been altered into *Pastora* : *Icelonpastora* (the two names linked together) would give *Eclympasteyre*." Prof. Hales (*Athenæum*, 1882, i. 444) thinks that the name represents '*Icelon plaster*' = *Ikeloplastor*, the semblance moulder. Prof. Skeat follows Hales, but suggests the form '*plastera*,' accus. of *πλαστήρ*, as being nearer Chaucer's word. Fleay (*Athenæum*, 1882, i. 508), with whom Max Lange practically agrees, is of opinion that the reading should be '*Morpheus, Ecelon, Phantastere*,' *Phantasos* being one of the sons of Morpheus mentioned by Ovid. Rossetti offers another solution in *Athenæum*, 1882, i. 568. No one of these solutions seems satisfactory, as ll. 131-134 imply the presence of several gods.

128. *Hells*, either from O.E. *helle*, a variant of *hel*, or a surviving inflexion of the gen. case of O.E. *hel* (gen. *helle*) ; cf. 'helle fyr,' 'helle muth.' N.B. 'Hell' means 'the hidden place,' being cognate with Lat. *celare*, 'to hide.' S. E. D.

129, 130. 'They had plenty of time for snoring in rivalry, in order to determine which of them was the soundest sleeper.'

Chaucer gives a vivid picture of the House of Sleep, the hush and silence of which is broken only by the soporific sounds of running water. In this scene, with its simple enumeration of well selected and realistic details, we have the very essence of Ovid's description. On the other hand, the humorous touches in his account of the inhabitants of this 'Sleepy Hollow' are entirely his own.

131. *Some*, a plur. form, but the final *e* is silent as a rule.

132. *Upright*, stretched out, or on one's back ; cf. Prioresses T. 159, Monkes T. 493. *Y-hed*, a variant of 'y-hid' (T), 'y-hyd' (B), p. p. from 'hyden' (O.E. *hydan*), to conceal, to hide.

138. *Who is lyeth there*, who is it that lies here ?

141. *His on eyé*. Ovid employs the plur. '*oculos*.' Machault says, 'The gentle sire opens, a tiny little bit, one of his eyes.' (See T. F. p. 44).

142. '*Cast*' is sometimes intrans. ; cf. Milleres T. 141, 3 : 'In twenty maners coude he skip and dance . . . And with his legges *casten* to and fro.' *Axed*, if not monos., gives a light extra syllable at the pause.

149. *Abreyd*, and not 'abreyde,' seems to be the right form ; it is a str. vb. from O.E. *abregdan*, pt. *abrægd*, to twist, start.

Spenser gave this word the false form 'abray,' *F. Q. IV. vi. 36*; the word is now obsolete. N. E. D.

151. *Bede*, p.p. In M.E. there is a confusion of the forms of the two O.E. verbs, *beodan*, pt. *bead*, p.p. *boden*, to proclaim, to command, and *biddan*, pt. *bead*, p.p. *beden*, to pray, to command. Mod. Eng. retains chiefly the forms of the latter verb.

152. *Dreynte*, p.p., inflected as def. adj.

157. *Hete*, was called; see 20 n.

159-161. 'Give up your life of sorrow, for there is no help for your grief, as I am indeed dead.' *Nam but*, see *Introd.* p. xxiii.

162. *y-se*, infin. = 'y-seen,' to see, from O.E. *ge-seon*. *Y* represents the O.E. *ge*, a strengthening prefix, frequently added to verbs. Possibly, it was this prefix—long obsolete—that Milton had in view when he described a pyramid as 'star y-pointing' in his Epitaph on Shakspeare.

163. *Corrupt* in all the authorities. 'Godä,' weak adj. used vocatively.

164, 165. 'Bury my body whenever (*lit.* at such a time as) you will be able to find it on the sea-shore.'

166. *Worldes*, gen. used attributively; see *Introd.* p. xxi.

167. *Lisse*, 3rd pers. sing. subj. of 'lissen' (O.E. *lissian*), to ease, assuage.

170. 'And' is perhaps not intended to count in the measure, as a pause is required after it to prepare for the antithetical surprise in 'saw nought.' See also next line.

173. *As now*, on this particular occasion. See 'as' in Glossary.

The abrupt termination of the story, obviously intended for artistic effect, foreshadows and illustrates the abrupt termination of the Book of the Duchess as a whole. *Abruptness* is almost a mannerism with Chaucer.

PARLEMENT OF FOULES.

The genuineness of this poem is not in dispute. In the Prologue to his *L. G. W.*, Chaucer names the 'Parlement of Foules' among other works written by him; and Lydgate, in the Prologue to his *Fall of Princes*, includes the 'Parlyment of Foules' in his list of Chaucer's works.*

Summary of the Poem.

Proem. In an opening in which he refers to the great mystery of Love in a vein partly sportive, partly serious, Chaucer seems to strike the keynote of the poem, in which, while the theme of love is treated in a spirit of buoyant gaiety and joyous mirth befitting a St Valentine's Day song, there is not wanting, as will be seen, a graver strain of serious reflection. After jesting references to his own lack of experience in love, he proceeds to say that his fondness for reading had made him acquainted with a most attractive little treatise, the *Somnium Scipionis*. A short summary of its contents tells us how the Younger Africanus dreamt that he was conducted through the regions of space by the Elder Africanus, who pointed out to him the various objects in the Universe, with the diminutive Earth among them, and who conversed with him on such grave topics as the soul's immortality, man's moral duties, and particularly his duties to the State, working for 'common profit' being specially insisted on as the road to future bliss. With his head full of the treatise, the poet falls asleep and dreams.

The Dream. (a) The Garden of Love. The Elder Africanus stands by his bedside, and, constituting himself his guide, conducts him to a park gate over which were two inscriptions, one attractive and alluring, the other threatening and repelling. Being in doubt whether to enter or not, he is pushed in by his guide. On entering he sees, among beautiful trees of various kinds, a lovely garden. Its grassy lawns, besprinkled with many-hued flowers, are watered by refreshing streams; its air was mild and genial; the blossom of its trees shed fragrance around; and here the birds poured forth their joyous melodies. This is the Garden of Love. Here stands the Temple of Venus, resplendent in its brass and jasper. He enters the Temple, the walls of which are covered with paintings of various victims to the grand passion; and here, when his eye grows accustomed to the 'dim religious light,' typical of the mysteries of the great human problem of Love, he finds himself in the presence of the beautiful Goddess of Love, with other deities in attendance.

* 'The Parlement of brides' is named among the 'endytynge of worldly vanitees' in the Retraction at the end of the *Persones Tale*.

(b) *The Apologue.* In this garden sits the majestic Goddess of Nature, presiding over a huge assemblage of birds of all kinds, arranged in their four *estates* as 'birds of ravyne,' 'water-birds,' 'seed-fowl' and 'worm-fowl.' They have met together for the purpose of choosing their mates, for it is St Valentine's Day.

There is a dream-like vagueness about the general character of this assembly. From the employment of many expressions associated with the usage of Courts of Law, it would appear as if Nature were to be regarded as a presiding judge, before whom the birds have to plead their suits, or with whom they are to serve as assessors. Possibly the scene is intended to parody the proceedings in the *Courts of Love*, institutions once common in France, which 'consisted of ladies and gentlemen of the very highest rank, exercised and approved in courtesy, who tried with the most consummate ceremony and decided with supreme authority cases in love brought before their tribunal.*' Later on in the poem, a travesty of Parliamentary forms seems intended, for the falcon, dove, goose, and cuckoo are elected to serve as representatives of their respective estates for the purpose of advising their sovereign. In this connection, it should be noted that the word 'Parlement'—which is employed by Chaucer himself in his title for the poem—besides its two older meanings of 'assembly' and 'Court of Law,' had already acquired its more technical English application which associates it with the representative assembly of the estates of the realm.

To resume the narrative:—Nature, holding on her hand a formel eagle of the noblest form ever devised by her, calls first upon the royal eagle, as the highest among the birds, to make his choice. He at once asks for the formel, pleads his unutterable devotion to her, and, ignoring his birth and rank, offers himself as her vassel rather than mate. His claim is immediately challenged by two other eagles of lower rank, who vow *equal* loyalty and love, and one of whom advances the additional claim of having loved her longest. To which of these was the formel to be given? A more knotty question for the arbitration of a Court of Love it would be difficult to imagine. As the other birds begin to grow impatient, the goose, duck, and cuckoo being particularly loud in their protests, Nature determines to refer the question to the four estates of the birds, and calls upon them to give the collective opinion of each estate through a chosen representative.

Chaucer now humorously describes the different aspects in which Love is viewed by different temperaments, and he reveals considerable dramatic power in his management of the dialogue

* Warton, *Hist. Eng. Poetry*, ii. 219.

and in his characterisation of the falcon,* goose, duck, turtle-dove, and cuckoo.

On behalf of the 'foules of ravyne,' the falcon, with the aristocratic instincts of his class, suggests that the formel should mate the highest in rank of her suitors; and, later in the scene (st. 86), while rebuking the goose and duck, speaks of love as a sentiment too refined and lofty in conception for their comprehension. The goose speaks for the 'water-fowl,' and her speech is admirably conceived and full of humour. To her aristocratic audience, she apparently acts up to her popular reputation for stupidity, for, after much self-laudatory flourishing, she utters 'the lame and impotent conclusion,' that if the formel will not return a suitor's love, the latter must place his love elsewhere; but there is strong common-sense in her 'reed,' which may have been intended as genial satire on much of the false sentiment of chivalry and its exaggerated ideal of love. Next, on behalf of the 'seed-fowl,' the turtle-dove gives it as her opinion that a true lover's motto should be 'fidelity to one and one alone.' The turtle-dove was regarded as a type of chastity, † and the love she upholds is a pure self-denying love. Her opinion gives rise to a scene. The duck and goose scoff at the turtle's notions of love, and seem to be of opinion that a union between the sexes should be based on the principle of reciprocity, like a common-sense business transaction. Lastly, the cuckoo, as the representative of the 'worm-fowl,' presses forward to say that, so long as he is allowed to have his mate in peace, he does not care if the others remain unmated. Apparently, his chief concern is the preservation of his species.

Nature, perceiving that her Parliament is not likely to be of assistance to her, at last decides to leave the choice to the formel herself, who asks her sovereign to allow her to postpone her choice for a year. Having consented to this, Nature then allows the other birds to take their mates, and, after a *roundel* has been sung in honour of St Valentine, they all fly away. The noise of their rejoicings awakes the sleeper.

Occasion of the Poem, its allusions and significance.

There can be little doubt that the poem was written to celebrate some recent occurrence, such as a marriage in the Royal Family. Tyrwhitt was of opinion that it alluded 'to the intended marriage between John of Gaunt and Blanche of Lancaster, which took

* Possibly a portrait of Sir Simon Burley, who had taken a prominent part in the negotiations for a marriage between Richard and Anne. He was high in favour with the Court, and besides holding other offices was Master of the King's falcons at the Mews.

† *Turtur significat castitatem.* See English Homilies,—Purification of S. Mary (E. E. T. S.).

place in 1359.* This view has received recent support from the late Prof. Morley; † but considerations of style and treatment, as Ten Brink pointed out, render very improbable a theory which would place this poem before the Book of the Duchess, a poem in which Chaucer shows no trace of the influence of Italian writers, and exhibits a less matured literary art. The view most generally accepted is that the P. F. was written in 1382, in honour of the alliance between Richard II. and Anne of Bohemia.

The hypothesis that the poem commemorates this alliance provides what seems to be an explanation of much that is found in the Apologue, and this fact, conversely, would appear to justify the hypothesis.

Anne (1366-1394) was the eldest daughter of Charles, King of Bohemia and Emperor. She was betrothed in 1371 to a Bavarian Prince, and again in 1373 to a Margrave of Meissen. After negotiations, which, according to Froissart, ‡ had lasted for 'upwards of a year,' a Commission with full powers was, in Dec. 1380, appointed by the Court of England definitely to propose an alliance between Richard and Anne. On 1st Feb. 1381, § Wenceslaus (who had succeeded his father Charles as King of Bohemia) appointed a Commission with full powers to meet the English Commissioners, and, on the 20th of the same month, || Anne gave her consent. She had arrived at an age to choose for herself, and, in her *letter procuratorial* to the Bohemian Commissioners (a copy of which is given in Rymer's *Fœdera*) she informs the world that she was acting *animo deliberato, voluntate liberâ et ex certâ scientiâ*. It was intended to receive her in England before Michaelmas in the same year, but, in consequence of the outbreak of the Peasants' Revolt, she was detained on her journey. While staying in Brussels, she gave practical proof of that benevolence of disposition for which, according to the letter of attorney ¶ given to the English Commissioners, Richard had selected her for his bride. In the Proclamation** of a general pardon to the rebels, issued on 13th Dec. 1381, it is stated that this pardon was granted at her intercession. She landed in England on 1st Dec., and was married on 14th Jan. 1382.

To apply this brief statement of facts, most of which were probably well known to Chaucer. The fact that a definite pro-

* See Tyrwhitt's note to l. 1920 of *Cant. Tales*.

† *Eng. Writ.* v. 158-165.

‡ *Johnes' ed.*, ii. 681. Froissart's statement finds some support in the commission to Burley and others, dated 12th June 1380, in Rymer's *Fœdera*.

§ Rymer's *Fœdera*.

|| So J. H. Round, in *Dict. National Biography*—'Simon Burley.'

¶ She was chosen '*nedum propter ipsius nobilitatem, set propter Famam celebrem bonitatis ipsius, nostris auribus instillatam.*'—Rymer's *Fœdera*.

** Given in Rymer's *Fœdera*.

posal for an alliance was submitted to and accepted by Anne about the middle of February may possibly have suggested to the poet the device of utilizing the St Valentine's Day myth. Anne's two previous engagements seem to be referred to in the claims of of the two tersel eagles of lower degree. In the formel's request that Nature should allow her to have her 'choys al fre'—a phrase which recalls the language of the letter above quoted from—we may see an allusion to the fact that Anne was of age to choose for herself, and actually took a personal share in the negotiations that resulted in her marriage. Further, Anne's high birth and benignity seem to be directly referred to in the description of the formel—'Of shap the *gentilleste* . . . the most *benygyne* and the *goodlyeste*. In her was every vertu at his reste' (ll. 373-5.)

Again, in lines 393-8, the merits of the royal tersel are described. The language no doubt involves some exaggeration if it refers to Richard, who, in 1382, was only 15 years of age. It should, however, be remembered, that he had lately won golden opinions for the courage, tact, and presence of mind that he had displayed in dealing with the rebels; while the epithet 'secre' truly described one of the leading features in his character, as shown in the subsequent events of his reign.*

There are other passages in the poem that apparently contain allusions to the Peasants' Revolt, but these will be dealt with presently.

Chaucer's division of the birds into four groups is remarkable, and, if the birds are intended to represent human beings, may be supposed to stand for a rough classification of English society. In early days society was regarded as consisting of 'three degrees' or classes, Orators or Counsellors, Warriors, and Labourers,† and there seems to be some correspondence between this classification and Chaucer's, the eagles standing for the fighting or knightly class, the 'seed-fowl' for the learned class, and the 'worm-fowl' for the labouring class. The fourth class may refer to the Merchants, who, in the time of Richard II., were rising in social position ‡ and exercised considerable influence in the deliberations of Parliament.

* See also note to l. 397.

† Cf. *Richard the Redeles*, iii. 249-258.

‡ In a fragment called the 'Parlement of Love' (printed from a MS. of the 15th century by the E. E. T. Socy.—*Religious and Love Poems*) which looks like an imitation of the P. F., the following lines occur:—

'How love made late his Parlement
And sent for ladyes of every lond
Both mayde and wyfe that had housbonde
Wythe gentyll wymmen of lower degre
And *marchaunts wyfes grete plente.*'

There can be little doubt that the 'birds of ravyne'—more especially the eagles and falcons—stand for the knightly class, for they talk of 'kighthood,' are ready to accept wager of battle, and, in relation to love and its service, give expression to the sentiments of chivalry and the Courts of Love.

The 'seed-fowl' may possibly represent the clergy, but there can be no doubt that the dove's language in st. 74, in which she rebukes obtrusively officious ignorance, betrays the conscious superiority of the educated mind.

With reference to the identification of the merchant class with the 'water-fowl,' it should be noted that the wealthier merchants of the day probably belonged to the class of shippers and importers of foreign goods; Chaucer's Merchant, at least, appears to have been of this description, for

'He wolde the see were kept for anything
Betwixt Middleburgh and Orwell.' C. T. Prol. 276, 7.

Moreover, the duck in her protest against recklessness and her insistence on the absurdity of not demanding a *quid pro quo* in the relations of life (ll. 590-3) and the goose, in her plain common-sense view of things, seem intended to represent the matter of fact, practical man of business. Further, far-fetched though the suggestion may appear, it is possible to see in Chaucer's duck the germ of his conception of the Merchant in the Cant. Tales; for the former presents an undeniable likeness to the 'worthy man' who 'ful wel his wit besette' and 'his reson spak ful solempnely,' and who was 'so estatly of his governaunce, with his bargaynes, and with his chevisaunce' (C. T. Prol. 274-282). It may not be without significance that the duck uses the adjuration 'by myn hat.' This reference to a hat, taken in connection with other matters, recalls the Merchant's 'Flaundrish bever hat' (Prol. 272), which was possibly a distinctive head-dress of his class. The only characters in the Canterbury Tales described as wearing hats are the Wife of Bath, the Merchant, and the 'gay yeoman' in the Freres Tale. 'Hats,' says Planché, 'were worn . . . throughout the 15th century; but caps and hoods were far more general.'*

The identification of the 'worm-fowl' with the common classes rests on various considerations. Chaucer's description of the

'foules smale
That eten as hem Nature wolde enclnye,
As werm or thing of whiche I telle no tale,

apparently points to certain characteristics referred to with somewhat less delicacy by Shakespeare, whose 'rabblement threw

* *Cyclopædia of Costume*. vol. i.

up their sweaty night-caps and uttered such a deal of stinking breath' (*J. C.*, l. ii.). In the part assigned to the cuckoo as the representative of the worm-fowl, other features typical of the lower classes are apparently thrown into relief. He exhibits a rudeness of manner and speech; his ignorance is frequently emphasized; and, on the subject of Love, he delivers an opinion which, in the light of the merlin's remarks in st. 88, seems intended to reflect the coarser view that is often supposed to characterize the proletariat. Further, in ll. 605, 6, there is possibly a reference to the attitude of indifference to things not connected with their own immediate wants which may be said to characterize the poorer classes in most lands and ages.

But this is not all. There are indications that, in the part assigned to the cuckoo, Chaucer is referring to circumstances in the Great Revolt. In the cuckoo's remarks in st. 73 there seems to be an allusion to the vague schemes of reform which the 'villeins,' with the assurance that is born of ignorance, were desirous of imposing on the ruling classes. The expression 'common profit' is significant. "The Commons hadde a watch-word, which was this: 'With whome hold you'; and the answer was, 'With King Richard and the true Commons'; and who would not that watch-word, off went his head." This extract from Stow's *Annals* will serve to show, what is quite clear in the history of the times, that, though ill-conceived and ill-organized, the movement was a genuine effort on the part of the labouring classes to check the selfish tyranny of the upper classes and obtain for the community a more equal law. Further, the language of the 'merlion' in st. 88 seems to reflect both the contempt and the bitterness of the upper classes, many of whom had suffered from what they probably deemed the ingratitude of their villeins in the recent insurrection. Finally, let us look at the application of the cuckoo's remark—'This shorte lessoun nedeth nat recorde' (l. 609). If it is correct to interpret 'recorde' in the sense of 'to make a record of,' we may see in the remark a 'hit' at the extreme horror displayed by the villeins of anything in the shape of a written record, and at their prejudice against lawyers and clerks. Not only did they burn the court-rolls in which their names were written, but "they tooke in hand to behead all men of Lawe . . . whom they might get into their hands; they spared none whom they thought to be learned, especially if they found any to have pen and inke they pulled off his hode, and all with one voice of crying—Hale him out, and cut off his head." (*Stow's Annals*). Again, when, in answer to their demand for Charters to free them of all service, the King got a Proclamation written in their presence, they were so enraged that they proclaimed that "all that could

make any writ or letter should be beheaded wheresoever they might be found" (Stow's *Annals*).

It remains to add that, in view of the claims of the lower classes, the principle of which was embodied in John Ball's famous lines—

'When Adam dolve and Evē span,
Who was then the gentleman?'—

Chaucer's introduction of the cuckoo and worm-fowl into his Court of Love, or Parliament of Birds, was as bold as it was humorous in its conception, and must have had a special piquancy for his audience or his readers in the early years of the reign of Richard II.

It has already been suggested that there is an undercurrent of serious reflection running through the poem. As he belonged to an age in which English literature was in great measure didactic in its objects, it would perhaps be an anachronism to say that Chaucer, great artist though he was, wrote purely for art's sake. Though instruction was by no means his sole aim in writing, it is impossible not to be struck with the obviously practical or ethical tendencies of many passages in his works. In a work written about the time of a great political and social disturbance, which disorganized Government and caused so much loss and injury to nobles and churchmen, one might expect to find some reference to the circumstances that gave rise to the catastrophe or to the policy demanded by the occasion, and there is much in the P. F. which suggests the reflection that its author wished to instruct as well as to amuse.

The solemn tones of the summary of Scipio's Dream seem at first at strange variance with the general gaiety of the poem; but in the twice-repeated reference to the 'common profit,' in the insistence on man's duties to the State, and in lines 46-9, in which Chaucer glosses the '*omnibus*'* of the original by means of the significant phrase, 'what man lered other lewed,' there is perhaps an intention to hint at an inner meaning in the poem. Again, it could not have been by a mere accident or in a spirit of wanton fun that Chaucer selected such an antithetical figure as the Elder Africanus to be his guide in the Garden of Love. Though Africanus is little more than a mere shadow in the background, yet the presence in the picture of this high-souled exponent of man's duties to the State seems designed to preserve the memory of his solemn utterances in the *Somnium*, and to direct attention to the less obvious meaning underlying the Apologue.

* '*Omnibus qui patriam conservarint, adjuverint, auxerint, certum esse in celo definitum locum, ubi beati cœvo sempiterno fruuntur.*' *Somnium*, ch. III.

What then may we take this meaning to be? "The immediate effect of the violence of the Democratic party was to create a reaction of stern repression."* The many-sided and sympathetic mind of Chaucer would appear to have been convinced of the desirability of more considerate treatment. What stronger hint as to the bent of his thought could be afforded than by st. 75, in which Nature is described as having '*an ere to murmur of the lewednes behynde*,' and comes to the rescue of the much abused cuckoo? And what wiser or more practical advice could have been given as to the line of policy that should be pursued in relation to the villeins than the implied intimation in sts. 87 and 88 that, provided their bodily wants were adequately supplied and they were left in peace, the poorer classes as a rule cared little for what went on around them? In fact, Chaucer appears to be pleading the cause of the churls in the same generous spirit that characterizes a long passage in the *De Avaritia* section of his *Persones Tale*, at the close of which he says, 'For as much as . . . the comoun profit mighte not have be kept, ne pees ne rest in erthe, but if God had ordained that some men have higher degree, and some men lower; therefore was soverainte ordained to kepe and maintaine and defende hir underlinges or hir subjectes in reson, as ferforth as it lyeth in hir power and not to destroye hem ne confounde.'

Love, in its ordinary and more obvious sense, is the main theme of the poem; in a wider and less obvious sense, it seems also to be its subordinate theme. In the words of Chaucer's translation of Boethius (Bk. ii., metre 8), the 'acordaunce of thinges is bounden with *love* that governeth erthe and see, . . . and if this *love* slaked the bridles, alle thinges that now loven hem togederes wolden maken a batayle continually and stryven to fordoon the fasoun of this world; . . . this *love* halt togederes peoples joined with an hooly bond and knitteth sacrament of mariages of chaste loves.' In ll. 379-381, this *Love*,† which maintains concord among discords, is Nature herself, and she, it should be noted, is made in the fable to bring peace and contentment out of the rivalries and jealousies of divergent views and interests. It would appear as if Chaucer wished to suggest to the youthful King and Queen that they should endeavour to establish the Love which 'halt togederes peoples joined with an hooly bond,' and that they should seek to gain this end after *Nature's* methods, by considering the needs and essential characteristics of the different classes of their subjects. The hypothesis that a purpose bearing on the interests of the State underlies the poem seems

* *Eng. Const. Hist.*—T. P. Taswell-Langmead.

† See note to ll. 380, 1.

to be suggested by Chaucer's summary of Scipio's Dream, and, while it serves to give fuller significance to the apologue and the classification of the birds, provides a point of view in which the poem acquires harmony and intelligibility of relation in its parts.

Chaucer's obligations to other writers.

To treat the fable or descriptions in a poem as something seen in a dream was a favourite device among the poets of the age. It is found in Langland's great poem of *Piers the Plowman*, and it is again employed by Chaucer in his B. D. and H. F. The device was no doubt regarded as lending picturesqueness, while, at the same time, it allowed the poet to roam at will in a world of fancy full of personified abstractions and imaginary beings, and, under cover of a certain vagueness which would save him from giving offence, to point a moral or satirize the vices and follies of his day. In the employment of the machinery of dreams and the introduction of allegorical characters, literary fashion had followed the example of the great French poem, the *Roman de la Rose*,* 'the representative poem of allegorical literature,' which exercised a powerful influence 'not only in France but throughout Europe' for more than 200 years. It is true that many of the allegorical characters in the P. F. were taken from Boccaccio, but this writer, possibly, was himself under the influence of the French poem, from which he may have borrowed his Garden of Love and some of the description connected with it. To the *Roman de la Rose* Chaucer was under very great obligations.

Between 1370 and 1379 Chaucer had been sent on State business to Italy, and his visits to this country doubtlessly brought to his notice, if he had not previously been acquainted with them, the works of Dante, and of his elder contemporaries, Petrarch, and Boccaccio. His B. D. shows no traces of familiarity with Italian literature, but it is otherwise with his P. F., for here there is evidence of his study of the new literary models which exercised so great an influence on his artistic development. Sts. 27-42 of this poem are almost a translation of sts. 51-66 of canto vii. of Boccaccio's *Tesside*, but

* This poem was translated by Chaucer, but it is still in dispute how much of the incomplete English translation that survives represents his work. "The *Roman de la Rose* was begun by William of Lorris, of whom little or nothing is known, but whose work must have been done before 1260 and probably earlier. The poem in this state extends to 4670 lines and ends quite abruptly. About 40 years later, Jean de Meung continued it . . . and extended it to 22,187 lines, preserving the metre and some of the personages, but entirely altering the spirit of the treatment."—Saintsbury, *Hist. French Lit.*, pp. 82-87, and see Morley, *Eng. Writ.*, iv. pp. 1-15.

arranged in a different order.* Chaucer's tree-list in st. 26 may have been suggested by *Teseide* xi. 22, 24, but descriptive tree-lists occur in Ovid's *Metamorph.* x., Statius' *Thebaid* vi., and *Roman de la Rose*, 1331-1372, and were no doubt regarded as established literary devices, forming part of what may be called poetic material. In regard to the influence of Dante, possibly, as Ten Brink suggests, Chaucer may have adopted the device of making Africanus his guide in imitation of Dante's *Virgil*, but it is "not improbable that, not only the form, but the first idea of Dante's *Inferno* was suggested by" the very *Somnium Scipionis*,† which Chaucer summarises. Again, the idea of the gate with its inscriptions was probably suggested by Dante's *Gate of Hell* and its famous inscription. For other traces of Dante, see ll. 85, 169, and notes.

The poem reveals obligations to several Latin writers. Sts. 5-12 give a summary of Cicero's *Somnium Scipionis*, a treatise which was very popular in the Middle Ages (see 31 n.). St. 15, as Prof. Lounsbury has pointed out, is an imitation of a passage from *Claudian* (see notes). To Alanus (316 n.) Chaucer was probably indebted for the idea of a muster-roll of birds with characters attached to them, and possibly for the title of his poem. In his *De Planctu Naturæ*, Alanus describes Nature as being clothed in a changing robe, which "in one of its forms . . . is like air, and the pictures on it seem to the eye a council of animals. Then beginning with the Eagle and the Falcon, Alain proceeds with a long list of the birds painted on the transparent robe, that surround Nature as in a council, and attaches to each bird the most remarkable point in his character."‡ It should, however, be remembered, that *all* the birds enumerated by Chaucer are either natives of Britain or domesticated, either permanent residents or visitors in their respective seasons. This fact, combined with the intimate knowledge he exhibits of the qualities or habits of some of his birds, points to the inference that, though he may have borrowed some of his epithets from Alanus and other writers, he probably owed much to direct observation of nature.

For the latter part of the poem no original is known. Stories or fables, in which birds or animals are the actors or speakers, are of high antiquity, and are found widely scattered even among savage races. They occupied a prominent place in the literature of Europe in the 12th and 13th centuries, and reached their highest development in the great beast-epic of Reynard the

* See the translation from the *Teseide* by W. M. Rossetti in Dr Furnivall's *Trial Fore-swords*.

† Warton, *Hist. Eng. Poetry*, ii. 403.

‡ Morley, *Eng. Writ.*, v. 161, 2.

Fox* (*Roman du Renart*), with its later extensions. While there can be little doubt that the idea of a 'bird-council' was suggested by Alanus, Chaucer has worked it out in his own way. His realistic tendencies of mind have converted the mere abstractions of the figured garment into living birds, or human beings disguised in the form of birds; and his genius, working with the simplest materials, has given to the world a master-piece which—whatever may be the facts concerning the allusions it contains or the inner meaning of its *apologue*—in its grace and poetry, in its humour and dramatic power, in the charm and interest of its narrative, deserves to take rank with the very best of his *Canterbury Tales*.

1. *Cf.* *Ars longa vita brevis*, a Latin translation of part of an aphorism of the Greek Hippocrates, rendered 'Art is long, and time is fleeting,' in Longfellow's 'Psalm of Life.'

Craft in its older sense of 'knowledge'; *cf.* O. E. *rim-craft*, knowledge of numbers, arithmetic, and modern 'leech-craft,' 'witch-craft.'

2. 'Demanding such severity of labour in the endeavour, and so difficult of mastery.' **Assay**, essay or endeavour, from O. F. *assai*, Lat. *exagium*, a weighing. The form '*essai*,' introduced by Caxton, ousted '*assay*' in the 16th century; and '*assay*' is now restricted to the special sense of testing metals. N. E. D.

6. **Y-wis** (O. E. *ge-wis*), truly, surely; usually spelt 'I-wis' or 'I wis' in M. E. MSS. The latter form gave rise to the impression that 'wis' was a verb (= 'know'); *cf.* 'Nor do I know how long it is, for I have been entranced I wis' (*Coleridge*).

8. **Al**, historically an adv. added to conjunctions to intensify or emphasise a supposition or concession, *e.g.*, *if al*, *though al* (*if al* is obsolete and *though al* survives in the form *although*). As the subjunctive is sometimes expressed by reversing the position of subject and verb (*e.g.* 'be they'), the conjunction being omitted, 'al' stands by itself, and becomes, apparently, 'although,' as in this passage and numerous others; *cf.* also the phrase *albeit*. N. E. D.

13, 14. 'I dare not say his inflictions (in my case) have been grievous; all I can do is to give him royal honours.' A parody on the loyal exclamation 'God save the king.'

14. **Na** ('no' in Mod. Eng.)=*ne*+*a*; 'a'='ever,' a strengthening particle.

19. **Upón | a bók | was writen | with létt' |res óidé.** For the absence of the relative see *Introd.*, p. xxiii. *Letteres*, language.

* See *Saintsbury's Hist. French Lit.*

21. See *Introd.* p. xxv.

22. Some texts show 'seyth' riming with 'feith' (for 'fey'). In this case, as 'seyth' is sing., **men** is the old indef. pron., a weakened form of *man*. See *M. Ac.* 222, 224.

24. **Fey**, O. F. *fei, feid*, faith; *th* in 'faith' is perhaps due to the influence of *form association* with 'truth,' etc.

28. 'All that day seemed to me but very short.'

31. The Dream of Scipio (*Somnium Scipionis*) formed part of the sixth book of the Republic of M. Tullius Cicero. Though the treatise as a whole has been lost, the Dream has been preserved in a prolix commentary upon it by Aurelius Theodosius Macrobius (A.D. 400), an author much admired in the Middle Ages.

36, 37. **P. Cornelius Scipio Africanus** (surnamed the *Younger*) the destroyer of Carthage in the Third Punic War, was the adopted son of P. Corn. Scipio, the son of Africanus 'the Elder.' **Masinissa** was King of the Numidians; he deserted the side of the Carthaginians in the Second Punic War, and materially assisted the Romans, under Africanus the Elder, in the great battle of Zama. He ruled over his kingdom for about 50 years, and it was during the Third Punic War, which his action had brought about, that he made the acquaintance of the Younger Africanus.

38. **Hath y-nome**, used as historic present. The modern discrimination of function in tense forms was not completely established in Chaucer's day; *cf.* 44, 528, 554.

41. **African so dere**, the much-loved Africanus, *i.e.* the Elder (see above), who had been a friend and supporter of Masinissa.

43. Africanus here acts as guide, like Virgil in Dante's *Divine Comedy*, and the Eagle in Chaucer's House of Fame. Some of the thoughts and ideas in the following stanzas recur in Chaucer's description of the journey through space of the ghost of the slain Troilus; see the *Épilogue*, Tr. Cr.

45. 'Gave him notice beforehand of all the favours that fate had in store for him.' **Warn** = to give notice, summon; *cf.* Shaks. *R. III.* I. iii. 39.

47. **Comoun profit**, the public weal. **Y-thewed**, well-mannered, of good disposition, an *adj.* formed from O. E. *theaw*, manner. 'Thews,' once common in the sense of 'moral virtues,' is now restricted to the sense of 'muscles.'

53. 'The space (or duration) of life of this present world.' See *Introd.* p. xxi.

54. **A maner deth**, a kind of death. For the history of this form of expression see Kellner's *Hist. Eng. Syntax*, 167-171. **What way we trace**, in whatever way we view the matter. For the Platonic idea contained in these lines, *cf.* "Our birth is but a sleep and a forgetting" (Wordsworth *Intim. of Immort.*).

55. *Shul*, old plur., with vowel change, from O.E. *sculon* ('we, you, they shall' or 'ought.') 'Shul' is used throughout the G. text, except in ll. 83, 173.

56. *Galaxy*, the Milky Way. (O.F. *galaxie*, through Lat. from Gk. *γαλαξίας*, from the stem of *γαλα*, milk). It was called '*Via lactea*' by the Romans, as it resembled a white causeway. One of its names in England was *Watling Street*, after the famous old English road of that name.

57, 58. Cf. Cary's Dante, *Paradise*, xxii. 129, *seq.* At regard of, in comparison with; cf. 'Bodily penance is but short and litel at regard of the peine of helle:' *Persones T.* 170 (Tyr).

59. *Nine spheres*, a reference to the *Ptolemaic* system of astronomy which held ground during the Middle Ages, and only gradually gave way, under the investigations of Kepler and Galileo, to the general acceptance of the so-called *Copernican* system. According to the older theory, the Earth was the centre of the Universe. Far beyond the Earth's atmosphere were certain heavens, each containing an immense crystalline spherical shell, the smallest inclosing the Earth, and the larger inclosing the smaller concentrically. To the innermost sphere was attached the Moon; to the other spheres were attached, in order, Mercury, Venus, the Sun, Mars, Jupiter, Saturn and the Fixed Stars. Outside these eight spheres was a *ninth* sphere (the *Primum Mobile*, Milton's 'First-Moved'), which was supposed to revolve from east to west in 24 hours, and to carry along with it the other spheres and the heavenly bodies attached to them, the axis of revolution being the axis of the Earth's equator.

60-63. A reference to the old theory of the *music of the spheres*. According to this theory, ascribed to Pythagoras, the spheres "were separated from each other by intervals corresponding with the relative length of strings, arranged to produce harmonious tones,"* and in their revolution were supposed to give out seven distinct musical notes. The music was inaudible to mortal ears on account of its great volume of sound. The idea of celestial harmony has been a favourite with English poets; see Shaks. *M. of V.* V. 60; *Milt. Hymn on Nativity*, 125-132, *Arcades*, 60-71; *Dryden, St Cecilia's Day*.

60. And af | ter th'at | the melo | dy' hérd | ë hé.

62. *Welle*, a favourite figure with Chaucer; cf. A. B. C. 126, *Complaint Mars*, 75, &c.

63. *Cause of armonye*. 'We find running through the entire Pythagorean system the idea that order or harmony of relation is the regulating principle of the whole universe.' (S. C. D.) See 380 *n* below and cf. *Dryden, St Cecilia's Day*, 1-15.

* Ueberweg *Hist. of Philosophy*, I. 47.

67-70. An allusion to the old theories of recurring intervals or cycles, at the end of which the heavenly bodies return to positions once occupied, from which they start afresh. The cycle called the Great or Mundane Year has been differently calculated by different people and in various ages. Among the Hindus of S. India, the *maha yug* is reckoned to be 4,320,000 years; see *Warren's Memoirs*.

72. *Hevene* (gen.) shows a trace of older gender. In O. E. *heofon*, masc., formed its gen. in *es*, and *heofone*, fem., in *an*. In later English, *an* decayed into *e* (M. Ac., p. 263). For other originally fem. nouns, cf. 'Holy *chirche* blod,' *Reves* T. 63, 64; 'hir *lady* grace,' C. T. Prol. 88; 'the *sonne* uprist,' K. T. 193, &c.

74. 'See that you industriously work and teach.' 'Werke,' 'wisse,' 2 sing. pres. subj.

80. Cf. *Shaks. M. for M.* III. i. 25, and *Milt. P. L.* iii. 493, (*Skeat*).

81. *World* (perhaps a compound of *wer* man, and *ealde*, old age) age; cf. 'for ever and ever, *world* without end.'

82. *Dedē*, deeds. This plural form shows a trace of old gender, the final *e* in '*dede*' representing a final *a* in *daeda*, plural of O.E. *dæd* (deed), a fem. sub.

85. An imitation of Dante; cf. *Hell*, ii. 1-3 (*Cary's* Trans.).

88. *Dresse*; cf. 'And the Lord God took the man, and put him into the garden of Eden to *dress* it:.' Gen. ii. 15; also 'to *dress* meat.'

90. 'For both I had the thing (care) that I did not want, and also I did not have what I wanted.' A favourite antithesis with Chaucer; cf. *Comp. Lady*, 47, 48, *Comp. Pite*, 99, 100.

91. And *ék* || I | n'ad | de th'at | thing || that | I wo'ld.

97. *Say*, a variant for 'saw.' O.E. *seon* to see, pt. sing. *seah*, pt. plur. *sæwon*, *sægon*.

99. Chaucer is fond of discussing dreams; cf. H. F. i. 1-54, and *Noune Prestes* T. 101-336. *Lounsbury* (*Studies in Chaucer* ii. 256, 7) has pointed out that for this stanza Chaucer is indebted to one of his favourite authors—the Latin poet Claudian (about 400 A.D.). The following is a translation of ll. 3-10 of Claudian's *In Sextum Consulatum Honorii Augusti Præfatio*: 'When the hunter places his weary limbs on his couch, his mind at length reverts to his woods and his lairs; their pleas fill the heads of judges; the charioteer's dreams are of his chariot, and he warns his dream-horses of the visionary turning-posts; the lover enjoys his tryst; the mariner barter his wares; the miser anxiously searches for the treasure which eludes him; and soothing are the draughts which sleep, refreshing with cool water, lavishes in vain on the sick man parched with thirst.'

102. **Cart, carter**, probably 'chariot' and 'charioteer'; see H. F. ii., 493, 4.

103. **Riche**, O.E. *rice*=rich, powerful. This word is original, and must be distinguished from 'riches,' which comes from the Fr. *richesse*. It is from an Aryan root *rag*; cf. Sansk. *raja*, Lat. *regere, rex*, also *ric* in bishopric. S. E. D.

104. **Sekë**, adj. as sub.; see *Introd.* p. xv. **Tonne**=tun, cask; here figuratively for a large quantity.

106-108. 'I cannot say if the cause that made me to dream that he stood there lay in the fact that I had just been reading of African.' See *Introd.* p. xxv.

110. **Lokinge of**, looking at. In 'loking,' *ing* represents O.E. *ung*, the inflection of verbal nouns. **To-torn**, much torn; 'to' (Lat. *dis*, Greek *di*=asunder) is an old verbal intensive prefix; cf. 'all to-brake,' *Judges* ix. 53; 'all to-ruffled,' *Milt. Comus*, 382.

111. 'Of which Macrobius had a high opinion.' The words of Macrobius may be translated, 'there is no work more perfect, and it embraces philosophy in its entirety.' *Nat a lyte*, by *litotea* = 'very much.'

113. **Cytherea**, Venus. *Cythera* is an island to the S.E. of Laconia. Here the worship of Venus was introduced by the Phœnicians, and here, it was said, she rose from the foam of the sea.

114. **Fyrbrond**, torch of love. 'Thou lest' is peculiar, but is the reading of several texts; 'lesten' is generally used impersonally with a *dat.* of the person, and some texts read 'thee lest.'

117. **North-north-west**. Skeat remarks: 'Chaucer here refers to the planet Venus. As this planet is never more than 47° from the sun, the sun must have been visible to the north of the west point at sunset, *i.e.* the poem must have been written in the summer time. The same seems to be indicated by l. 21 (*the longe day*), and still more clearly by ll. 85, 88.' (Skeat, i. 509.) On the basis of a calculation made with reference to the position of Venus as an evening star to the N. of W., it has been suggested that the poem may have been written in May 1382. (Koch's *Chronology of Chaucer's Writings*, 1890.)

122. 'Surrounded with a wall of green (perhaps moss-covered) stone.' In reference to this line, see Morley, *Eng. Writ.* v. 102.

123. 'Y-wroughte'—'thoughte.' The Chaucer Socy. Rime Indexes show that Chaucer seldom makes a p.p. and a pt. of a weak verb rime together. 'Y-wrought' should perhaps be taken as p.p. inflected for the plural.

127. See Cary's Dante, *Hell*, iii. 1-9. Also cf. Virgil's *Gates of lucky and unlucky dreams* (*Eneid*, vi. 893). Whatever may be his obligations to others, Chaucer's description of the gate

of the Garden of Love, leading to success or failure in love, reveals his own grace and genius.

128. 'Where hearts are cured of their deadly wounds (caused by the darts of love).'

130. May, metaphorically applied for the freshness and joyousness that characterize the season of May.

135-6. 'To the death-bringing spear-thrusts directed by the hand of Disdain and Danger.' *Daunger* is a common personification for a lady's indifference to a lover's pleadings, her power to refuse him, or the opposition of her guardians; cf. *Merciles Beaute*, l. 16: 'For Daunger halt your mercy in his cheyne;' and A. A. 186. The disdainful and dangerous is here one and the same person, as the verb is in the *sing*.

137-9. 'For the rejected lover, the Garden of Love has no pleasures; its beautiful stream has invited him only to destruction, just as it carries the fish into weirs from which there is no escape.' *Were* (O.E. *wær*, a fish-pond, a place or engine for catching fish) is here probably what is called a 'shoal-water weir,' i.e. a trap into which fish are guided by means of a fence consisting of stakes and twigs fixed in the bed of a stream, and in which, when the tide ebbs, they find themselves 'in prison' in shallow water.

140. 'To avoid (the danger) is the only remedy'; cf. "the first eschue is remedy alone:" Wiat, in *Specimens Eng. Lit.*, pt. iii. p. 235. (Skeat.)

141. The inscription of good promise was written in gold; that of warning in black. This recalls the five gold and five black arrows carried by 'Swete-Loking,' the 'bachelere' of Love in R. R. 939-982.

147. *Adamauntes* (O. F. *adamant*, Lat. *adamantem*, Gk. *ἀδάμας*, invincible; the Mid. Lat. writers apparently thought the word was connected with Lat. *ad-amare*, to have a liking for), load-stones or magnets. Originally, 'adamant' was the name of an alleged mineral as to which fabulous notions long prevailed. The properties ascribed to it show a confusion of ideas between the diamond (or other hard gems) and the loadstone. The confusion with the loadstone ceased with the 17th century, and the word was then used as a synonym of 'diamond.' In modern use, it is a figurative embodiment of surpassing hardness. N. E. D.

151. *Let*, for 'letteth,' hinders.

164-6. 'For many a man who is not himself able to take part in a wrestling match, yet finds pleasure in witnessing one, and giving his opinion as to which of two combatants is the better man.' *He—he*, this man, that man. The pron. of the 3rd person is often used as a sub.; cf. 'that ilke wedding mery, Of hire Philologie, and him Mercurie': *Marchantes T.* 9608 (Tyr);

'O yonge freshe folkes, *he* or *she* . . . Repaireth home from worldly vanite': Tr. Cr. v. 1847-49; 'the cruellest *she*,' Shaks. *T. N. I.* v. 259.

169. An imitation of Dante; cf. Cary's *Trans. Hell.*, iii. 19.

171. Cf. 'For mery and *wel begon* was she': R. R. 580.

176. Chaucer's trees are for the most part indigenous to England, and their English uses are referred to. Spenser has imitated Chaucer in his *F. Q. I.* i. sts. 8 and 9, e.g. 'seyling Pine'; 'vine-prop Elme'; 'builder oake'; 'Aspine good for staves'; 'cypresse funerall'; 'Eugh obedient to the bender's will'; 'Birch for shaftes'; 'carver Holme.' Also cf. K. T. 2062-5.

Bilder oak. 'The oak is called *builder*, because no other wood was used in building in this country in the Middle Ages, as may be seen in our old churches and farm-houses.' (B.)*

177. **Piler**, 'perhaps because it is planted as a pillar of support to the vine; and *cofre unto careyne*, because coffins were usually made of elm.' (B.)

178. **Piper**, 'the box being a hard fine-grained wood, was used for making pipes or horns.' (B.) **Hohm**, 'used for making handles for whip-lashes.' (B.) It is the *holly* as in MS. Ff.

179. **Sallinge fir.** The masts and spars of ships are made of fir.

Deth to pleyne, as a mark of grief for the dead. The *cypress*, on account of its sombre and upward aspect, has been planted since classic times near tombs; and the Greeks and Romans and others put its twigs in the coffins of the dead; cf. Shaks. *T. N. II.* iv. 52, 53—

'Come away, come away, death,
And in sad cypress let me be laid.'

180. **Sheter ew**, 'the material of our national weapon, the bow, was yew. It is said that the old yews which are found in country churchyards were planted in order to supply the yeomanry with bows.' (B.) 'The *asp* is the aspen, or black poplar, of which shafts of arrows were made.' (B.)

181. **Olive**, emblem of peace. **Dronke**, a variant of 'dronken.

182. **Palm**, emblem of victory. 'The *laurel*, to divine with'; it was sacred to Apollo, and its leaves when eaten were supposed to impart the power of prophesying.

185. 'Where (There as) there is always plenty of sweetness.' 'Y-now' used intensively as frequently; cf. 233.

186. Cf. R. R. 1431-1438.

187. 'And cold well-springs, in no respect stagnant and lifeless, in which swim about, &c.'

* Notes marked (B.) are quoted or adapted from Chaucer's *Poetical Works*, ed. by Robt. Bell (Bohn's Standard Library).

191. *Aungel*, here plur; in O.E. *engel*, had two *nom. plur.* forms, *englas* and *engel*. For the passage, cf. R. R. 654-682.

192. Reading difficult to determine. The authorities group themselves into *two* classes,—(a) those in which this line appears intended as an *explanatory* clause,—*viz.* G.T.D.F.L. and Ff. (see foot-notes), and (b) those in which the line seems to present an independent statement, *viz.* C.H.J.A.R. (see foot-notes). In P. and B. the line is wanting.

The reading of the (b) group finds support in the passage in the *Teseide* here followed—

‘Here she heard amid the branches sweetly
Birds singing of almost all kinds;
Upon which (branches) also in likewise
She saw them with delight making their nests.’

Rossetti's Trans., T. F. p. 60.

But, as it is St Valentine's Day, this reading is inconsistent with the fable.

In M.E. there is a confusion in the orthography of (1) *bird* = originally the young of birds, and later birds generically; (2) *bird* = *burd* = maiden, lady; (3) *bride* = a woman at her marriage. (N.E.D.) If we adopt the (b) reading, then ‘birdes’ or ‘briddes’ in 192 must be taken in the sense of *brood* (1). In the (a) reading, the word is perhaps a metaphorical application of *burd** (2); in support of which, see l. 466, ‘with his make or with his lady dere.’ The line in the text may be explained, ‘They so bestirred themselves to call forth their mates,’—the omission of a pronoun subject being common. As it is often the male among singing birds that has the greatest capacity for song, we have here perhaps some testimony to Chaucer's intimacy with Nature.

194-196; cf. R. R. 1401-1408.

196, 7. Read *squerele's, instrument's*.

201. ‘Therewith a breeze—there could hardly be a gentler one, &c.’

201-3. These lines are Chaucer's own. It is worth noticing that the poet seems to have had an ear particularly sensitive to varieties of sound. Not only does he often pause to record the impressions produced on him by the sweet music of bird-song but he also describes sounds for their own sake, or for the purpose of giving vividness and realism to his descriptions. Examples of the latter are numerous—see ll. 311, 491-3, 500, 659 below; also C. T. Prol. 169-71:—‘Men myghte his brydel here Ginglen in a whistling wynd as clere And ek as loude as doth a chapel belle’; and K. T. 1479-80:—‘And as it queynte (quenched) it made a whisteling As done these wete bronδες in her brenninge.’

* For this use of ‘byrde’ (= *burd*), cf. R. R. 1014. ;—‘Her chere was simple as *byrde* in bour.’

207. *Ne* (=nor) is not elided before a vowel.

214. 'There is no classical authority for giving Cupid a daughter, but her occupation is well imagined.' (B.) In Boccaccio his daughter is called *Voluttade* (*Voluptas* in Rossetti). For a detailed description of the arrows of Cupid, see R. R. 938-982.

216. 'She laid them in order according as they should be required, &c.'

218. Sts. 31, 32 present a number of personified abstractions referring to the qualities, habits, moods and devices of lovers. These correspond to Boccaccio's Grace, Adorning, Affability, Courtesy, the Arts 'that have power to make others perforce do folly,' Vain Delight, Gentillesse, Beauty, Attraction, Youth, Audacity, Glosings and Pimps. *Pleasaunce* = agreeableness. *Aray* = personal adornment. *Curtesye* = courtesy. *Craft* = cunning and artifice; see A. A. 120-126.

228. *Messagerye*, *Mede* - sending messages, and bribing (Skeat). *Other thare*. Who these are it is hard to say, as Chaucer has given 14 persons against 13 in the *Teseide*.

230. *Jasper* (of Persian origin), a red or yellow quartz taking a high polish, much valued by the ancients. Cf. 'What is better than gold? *Jaspre*. What is better than *Jaspre*? *Wisdom*. And what is better than *Wisdom*? *Woman*. And what is better than a good *Woman*? *Nothing*.' *Tale of Melibeus*, (Tyr, p. 109).

For another description of the Temple of Venus, cf. K. T. 1060-1108.

237. The dove was sacred to Venus.

240. The symbolisation here will perhaps ever remain an exercise for the ingenuity of readers. It has been suggested that 'Peace sits before the temple-gate, because the quiet and leisure of a state of peace are favourable to the pursuits of gallantry' (B). Again: 'The propriety of representing *Pacience* as sitting on a hill of sand appears to consist in this—that her chief virtue is quiet endurance in the most insecure and unhopeful circumstances' (B). Perhaps the prominence assigned to these two figures in proximity to the door of the Temple symbolises the fact that the worshipper at the shrine of Venus must leave Peace and *Pacience* outside when he enters. Peace holds the curtain that shuts from sight the inner mysteries and the heart disturbance attendant on Love. Cf. 'The eschewing is the only remedye : ' (140 above).

The curtain (of the temple-door) was suggested by Boccaccio, but, in the description of *Pacience*, Chaucer has for the most part followed his own rich fancy. The figure of *Pacience* on a hill

of sand, whatever its inner meaning may be, is effective, and should be placed beside Shakespeare's well-known lines—

'With a green and yellow melancholy
She sat like patience on a monument
Smiling at grief.'—*T. N. II. iv. 116-18.*

241. *Wonder*, *adv.* from O. E. *wundr-um* (dat. plur. of *wundor*, used adverbially—*cf.* 'seldom' 'whilom') by loss of inflexion.

244-5. 'Inside and outside the Temple (I found) Promise and Craft and many others of the same family.' *Beheste* and *Art* represent Boccaccio's 'artful promises.'

246-7. 'Inside the temple, I heard running round the soughing sound of hot and fiery sighs.' In the description of the Temple of Venus in the *K. T.* 1060, &c., we have 'sykes colde.'

253. *Priapus*, the son of Dionysus and Aphrodite.

261. Riches is porter to Venus in Boccaccio; Idleness is her porter in *K. T.*

263. 'The place was dark, but after some time I perceived a little light—it could hardly be less.'

267-8. 'Bound round with a golden thread, but flowing free.'

272. *Valence*, cloth of Valence, *i.e.* *Valentia* in Spain, according to Urry; but *Valence*, near Lyons (famous for its silk manufactures), according to Skeat. *Coverchief*, *lit.* a covering for the head, but here used in an extended sense.

275-6. An allusion to the proverb, 'Sine Cerere et Libero friget Venus' (Lounsbury).

277. *Cypryde*, an epithet given to Venus, on account of her worship in Cyprus.

278. 'Two yonge folk,' &c. This is Chaucer's interpolation, and may be a sly allusion to the King and Queen.

282-4. *Cf.* Shelley's *Adonais*, 96-98,—

'Another in her wilful grief would break
Her bow and winged reeds, as if to stem
A greater loss with one which was more weak.'

The bow carried by the huntress Diana and her followers was an emblem of self-protecting chastity and invincibility to Love.

282. *Ful mán 'ya bow(ə) | y-bró | k̄s || h́eng on ' the wál.*

286. *Calixte*, *i.e.* Callisto, was a companion of Artemis, but was loved by Zeus. To save her from the fury of Hera, he changed her into a she-bear; but in this form she was slain by Artemis in the chase. Zeus placed her among the stars as Arctos or *The Bear*. *Athalante*—Atalante, the swift-footed maiden, who would consent to marry only that one of her suitors that could successfully compete with her in a foot-race, all who were beaten

being put to death. Milanion, by the artifice of dropping golden apples in her way, defeated her and thus obtained her hand.

288. Boccaccio mentions only 'the spouse of Ninus' (Semiramis), Pyramus and Thisbe, Hercules and Biblis; the other victims of Love are Chaucer's additions. **Candace**, the Indian Queen, who fascinated Alexander the Great (Skeat); but the name may be an error for *Canace* (Lounsbury). The stories of Cleopatra, Dido, and Pyramus and Thisbe, are given in the L. G. W. **Eleyne** is Helen of Troy. **Tristram and Isaude** are the hero and heroine of one of the most celebrated of mediæval romances. Sir Tristram was one of the three bravest Knights of the Round Table, but was the guilty lover of his aunt, the 'belle Isaude,' the wife of Mark, King of Cornwall.

292. **Silla** (1) either Scylla, the daughter of Nisus, King of Megara, or (2) Scylla who was changed into a sea-monster by Circe. (B). **Moder of Romulus**—Ilia (or *Rhea Silvia*), daughter of Munitor, consecrated to the service of Vesta, and buried alive for breaking her vows. (B.)

296. **Of spak**, spake of; a common inversion of *vb.* and *prep.*; *cf.* 'Richesse a robe of purple on hadde': R. R. 1071.

299. **Of light**, in the matter of light. **Shene**, adj. = bright; *cf.* A. A. 38, 73, also 'dewdrops sheen,' 'crimson sheen' in Scott's *Lady of the Lake*.

300. **Sterre**, stars. Here the final *e* represents *an* in O.E. *steorr-an*, plur. of *steorra*, a star.

302. **Launde** (O.F. *lande*, Mod. Eng. 'lawn'), a grassy clearing, also a shrubbery.

304. **Halles and boures**, halls and bowers. In ancient mansions, the '*bower*' was an inner apartment or bed-chamber, especially a lady's private apartment; the '*hall*' was the large public room, used for meals, reception of guests, general intercourse, &c. By synecdoche, '*halles and boures*' = 'mansion' or 'dwelling-place.'

305. 'Constructed in accordance with her art and its rules.'

307. 'Foul' is first treated as a collective whole, and then as a group of individuals. *Cf.* 321, 322 below, and 'The great supply that was expected by the Dauphin here, *Are* wreck'd: Shaks., *John V.* iii. 9-11.

308. For the illogical order *cf.* A. A. 12 and *Introd.* p. xxv.

309. **St Valentine's Day** was popularly supposed to be the day on which the birds selected their mates. This notion was possibly a survival from pre-Christian times, as the ancient Romans on the 15th February celebrated the *Lupercalia*, a festival in honour of Lupercus, the god of fertility. In the Roman Catholic Church, the 14th February was dedicated to St Valentine, a priest of Rome, who was martyred in the 3rd century. For the customs

connected with the day, see Brand's *Popular Antiquities*, and Chambers's *Book of Days*.

312-315. These lines present a constructional and logical difficulty. Perhaps line 312 should be treated as parenthetical, similar interruptions of sense and construction being common in Chaucer; cf. 388, 398, 487-9. and *Introd.* p. xxiv.

316. *Aleyn* i.e. *Alanus de Insulis* (or *Alain de l'Isle*) was Bishop of Auxerre in 1151-1169. He was known as the Universal Doctor, and of him it was said that to have seen him was to have received a liberal education (*Sufficiat vobis vidisse Alanum*) His '*De Planctu Naturae*' is the work Chaucer refers to as 'The Pleynt (i.e. Complaint) of Kynde.' See Morley, vol. iv.

323-9. See pp. 73-75.

330. *Royal*, for the eagle is regarded as the king of birds, and here probably stands for the king himself. Its keenness of vision is proverbial.

333. *Clerkes*. Pliny in his *Nat. Hist.* bk. x. c. 3, describes different kinds of eagles.

334. 5. *Tyraunt*, 'an epithet probably suggested by the original text in Alanus' (Skeat). The goshawk (*lit.* goose-hawk), a very rapacious bird, of ashy-brown plumage. The British species is now only a rare visitor. (C. E., *Goshawk*).

336. *For his, &c.*, on account of his extreme rapacity.

337. *Gentil faucon*, docile or well-trained falcon. This is the *peregrine falcon*, still found in Britain. The female, being larger and more powerful than the male, is most generally employed in falconry. It is described as 'distreyning' the king's hand with its feet, 'because carried by persons of the highest rank, among whom falconry was a favourite amusement.' (B.)

338. *Spar-hawk*, the sparrow-hawk, allied to the goshawk, but smaller in size; it is bold and active, but not so rapid in its flight as the true falcon.

339. *Merlion*, the merlin, a smaller species of falcon, still found in Britain. It preys upon small birds, such as finches, larks, and thrushes. (C. E., *Falcon*).

The birds employed by falconers belong to two classes—the long-winged, dark-eyed falcons, and the short-winged, yellow-eyed hawks; to the former class belong the *peregrine* and the *merlin*: to the latter the *goshawk* and *sparrow-hawk*. In bringing together these four classes of birds of prey, and describing their qualities or habits, Chaucer reveals an intimacy with their characteristics.

341. *Douve*, dove, seems to be a different bird from the 'turtill' (l. 355), and is probably the *wood-pigeon* or *ring-dove*.

342. The *Swan* is said to have been brought to England from Cyprus by Richard I. and has long been domesticated. In its

wild state, the note of the male bird is loud and trumpet-like; but the note of the tame bird, called the 'Mute Swan,' is little better than a hiss. Swans are said to pair for life. The ancients called the swan the Bird of Apollo or of Orpheus, and ascribed to it remarkable musical powers, which it was supposed to exercise when its death approached. (C. E., *Swan*). Alanus mentions the swan's 'prophetic death-note.'

343. **Bode**=a message. For the final *e* in 'bode' cf. *Truth*, 7, and see note. The owl is generally regarded as a bird of ill omen; Alanus calls it '*propheta miseris*'=the prophet of misery.

344. The **crane**, a long-legged bird, stands about four feet in height. When flying, it utters a loud harsh sound. Its visits to Britain are now very rare, but in former times were comparatively frequent. (C. E., *Crane*.)

345. **Chough**, a bird of the crow family; this name was formerly applied widely to the smaller chattering species, but especially to the common *jackdaw*. (N. E. D.) The chough exhibits the curiosity, the pilfering disposition, and the delight in glittering objects characteristic of members of the crow family.

Jangling pye, the noisy and prattling magpie. 'Its note is a harsh chatter, kept up as long as any obnoxious person or animal is near its haunts.' (C. E., *Magpie*.)

346. **Jay**, a member of the crow family. **Scorning** may possibly refer to its imitative powers, which it seems to exercise in *mockery* of other birds. **Hérons** 'stand for hours in the shallow water . . . watching for eels.' (B.)

347. **Lapwing** ('lapwynk' in some texts; see S.E.D.) is a kind of plover. 'When disturbed, the female runs from its nest, while her mate, with devious flight and anxious cries, strives to divert attention.' (C. E., *Lapwing*.) Skeat aptly quotes Shaks., *Meas. for Meas.* I. iv. 32, 'to seem the *lapwing* and to jest, Tongue far from heart.'

348. The **starling** possesses great imitative powers, and can be taught even to articulate distinctly. (C. E.) 'There is perhaps an allusion to some popular story (like the Manciple's Tale) in which a starling betrays a secret.' (B.)

349. The **rodok**, or robin red-breast, leaves the woods in winter to seek food and shelter near human habitations. Donne calls him 'the household bird, with the red stomacher.' **Coward kyte**. The common kite or 'gled' (O.E. *glida*, the glider) is now rare in Britain. 'From the inherent timidity of its disposition, the kite was a very favourite object of pursuit when falconry was so largely practised as a sport.' Seebohm, *Hist. Brit. Birds*.

350. Alanus says, 'Illic gallus, tanquam vulgaris astrologus, suse vocis *horologio* horarum loquebatur discrimina.' In M.E., *horologe* denotes both a sundial and a clock worked by

mechanism. Mechanical clocks began to be used in monasteries in the 11th century; and, in the end of the 13th and beginning of the 14th centuries, there were clocks at St Paul's, Westminster, St Alban's, and Glastonbury. In places where sundials and clocks were unknown, the crowing of the cock marked the time of day; cf. 'When that the firste cok hath crowë.' *Milleres T.* 501; 'Til that the thridde cok began to singe.' *Reves T.* 313. Also cf. *Shaks., Lear*, III. iv. 121; *Macbeth*, II. iii. 27.

351. The sparrow is sacred to Venus; cf. *Lyly's Alexander and Campaspe*—

'He (Cupid) stakes his quiver, bow, and arrows,
His mother's doves and team of sparrows.' (B.)

352. The nightingale comes with the Spring, about the middle of April.

353. Cf. 'The swallow stopt as he hunted the bee.' *Tennyson, The Poet's Song*. Flies, bees; see foot-notes, and cf. 'These flying flies that we clepen *beem*': B. C. P., p. 80.

355. Wedded, pledged, faithful to its pledge. Turtle-doves are proverbially devoted to one another. Alanus says, '*Turtur, suo viduata consorte, . . . in altero bigamix refutabat solatia.*' (The turtle-dove, when deprived of its mate, rejects the consolations of a second alliance.)

356. The peacock, though a native of Asia, has long been domesticated in Europe. 'It seems to have been well known in Greece after Alexander's Indian expedition. From Greece it spread to Rome and gradually westwards.' (C. E., *Peacock*.) *Aungeles fetheres*. In mediæval works of Christian art, the feathers of an angel's wings are represented as those of peacocks. (B.)

357. The cock-pheasant often crows in the evening when the domestic cock has gone to roost, and the crowing of the former may perhaps be described as being a challenge to, or in mockery of, the latter.

358. *Waker*, *adj.* or *sub.*, watchful or wide awake; cf. *Langland, P. P., C. x.* 259, 'For meny *waker* wolves ben broke into foldes.' Ovid sings the praises of the goose in his *Metamph.* ii. 539, '*Nec servaturis vigili Capitolia voce Cederet anseribus,*' and *Metamph.* xi. 599, '*Solicitive canes canibusve sagacior anser.*'

Unkynde, unnatural; the idea is illustrated by *Shaks. King Lear*, I. iv. :—

'The hedge-sparrow fed the cuckoo so long
That it had it head bit off by it young.'

'The female cuckoo lays its eggs singly, each in the nest of some suitable bird, such as the hedge-sparrow, and the young cuckoo, reared by its foster-parents, in the struggle for existence,

monopolises the nest and the food supply, ousting the rightful brood. Stories of the ungrateful young bird devouring its foster-parent are entirely mythical.' (C. E., *Cuckoo*.)

359. **Popinjay** (see S. E. D.), the parrot. *Delicacye*, wantonness; see Skelton's account of the 'daintily dieted' parrot in *Speke Parrot*, sts. 1-3.

Stroyer, from M.E. *stroyen*, to destroy, formed by *apheresis* from O.F. *destruire*.—Lat. *de* (= Eng. prefix *un*) + Lat. *struere*, to build; 'stroyen' thus strangely preserves the sense of 'destroy,' though it has lost a prefix originally essential to the determination of this sense.

360. 'Farmers' wives find the drake or mallard the greatest enemy of their young ducks, whole broods of which he will destroy unless removed.' (B.)

361. **Stork**. 'While the female liveth, the male accompanieth not with another . . . And if the male espieth in any wise that the female hath broke spousehood, she shall no more dwell with him, but he beateth and striketh hir with his bill, and slaieth hir, if he may, as Aristo saith.' *Batman uppon Bartholome*, quoted in Thynne's *Animadversions*, Chaucer Socy., p. 68.

362. 'The cormorant, keen in his gluttony.' **Of**, in respect of; cf. 'Roses are fast flowers of their smells': Bacon's *Essays*. See *Introd.* p. xxi. The cormorant (Lat. *corvus marinus*, the sea raven) is proverbial for his voracity; cf. Shaks. *R. II.*, II. i. 38, 'vanity, insatiate cormorant.'

363. **Wys**, as the raven was supposed to have prophetic powers. **Voys of care**, sounds foreboding care. The crow is widely regarded as a bird of ill omen.

364. **Frosty felde-fare**. The *field-fare* (O.E. *feldefare*, lit. 'the field wanderer,' from O.E. *feld*, a field and *faran*, to go), is a species of thrush, common in Britain as a winter visitor. (C. E., *Field-fare*.)

369, 70. 'Every bird meekly and anxiously set about the task of choosing,' &c. **Benygnety**, in the obsolete sense of 'meekly'; cf. 'Yf men wolde hit (mercy) aske buxumliche and benygneliche:' Langland, *P. P.*, *C.* xv. 57.

371. **Formel**, "perhaps 'regular' or 'suitable' companion, as Fr. *formel* answers to Lat. *formalis*." (Skeat.)

376. 'She was the home of all the virtues.' Cf. 'In her, that was his (Truth's) resting-place.' B. D. 1005.

379. Alanus describes Nature as the *Vicar* of God. In the Middle Ages, *vicarius* was a common term for a deputy or a person holding a subordinate position, judicial or ecclesiastical (Du Cange), and the Pope was sometimes styled the Vicar of God.

380. Apparently defective in metre. Perhaps the reading

should be: 'That hot, cold, the hevy, lighte, moyste and dreye.' 'Hot,' 'cold,' were *sub.* and *adj.* in O. E., but the other adjectives, here used as substantives, seem to require a def. article before them. The insertion of the article might justify the addition of a final *e* to 'light.' See *Introd.* p. xv. || MS. Ff. reads 'The hote the colde the hevy lyght moist and dreye.'

380-1. It is an old doctrine, ascribed to Pythagoras, that *Harmony* was the source and controller of all things, at once the creative and regulative principle of the universe. She declares herself in the music of the spheres (see l. 63 and note) and in the law and order of the Universe in which she holds together things of opposite natures, maintaining an equilibrium of likes and unlikes. This conception of Harmony or Love is a favorite with Boethius and inspires the 8th metre of bk. ii., 9th metre of bk. iii., and 6th metre of bk. iv. of his *Consolation of Philosophy*. An extract from Chaucer's translation of the first of these poems is given on p. 77. For a more direct illustration of ll. 380, 1, in which Chaucer assigns to 'Nature' the functions of Love or Harmony, cf.—'This accordaunce (love) attempereth by evene-lyke maneres the elementes, that the moyste thinges stryven not with the drye thinges but yiven place by stoundes and that the colde thinges joynen hem by feith to the hote thinges and that the lighte fyr arist in-to heighte and the hevy erthes avalen (descend) by her weightes.' B. C. P. p. 143.

382. *Esy*, conducive to ease; cf. 'esy food,' R. R. 5606.

390-2. 'But, nevertheless, not even to gain the whole world (*lit.* in consideration of all this world for a possession), is it possible for me to set aside my ordinance that he,' &c. *Winne*, *dat.* of 'win,' O. E. *winn*, possession, acquisition.

393. *Tersel* (formed with dimin. suffix from O. F. *tiers*, *tierce*, Lat. *tertius*, third), a male eagle, so called because he is a third smaller than the female.

396, 7. These lines possibly allude to Richard's handsome person. There still hangs in Westminster Abbey a portrait of Richard, of which Dean Stanley, in his *Memorials of Westminster Abbey* (p. 124), says, 'It is the oldest contemporary representation of any English sovereign, an unquestionable likeness of the fatal and (as believed at the time) unparalleled beauty which turned Richard's feeble brain.'

400-2. 'After him, it will be your duty to choose your mates, as each one pleases, and to abide by your fate, whether the chosen one favours your suits or otherwise.' There is a *syllipsis* here; for 402 another verb must be supplied in place of 'chese.'

406. *The*, when used by a superior, is an affectionate form of address. The eagle, in his reply, uses the respectful *you*, *your*. See Ab. Gr. 231.

407-10. 'The election must be subject to this condition, that, whoever he may be who should seek to be her mate, she should approve of the choice.'

411. **This is**, to be contracted into 'This'; cf. We most(e) | en-
dur(e) | it; this is | the short | and pleyn : K. T. 233. See Ten
Brink's *Chaucers Sprache*, 271.

412, 3. 'In a lucky hour did he come into this place who may
succeed in obtaining the favour he seeks after.'

416. **Unto**=for, as; cf. the expression 'to take *unto* wife.'

421. **Of**=for; cf. 'I humbly do beseech you *of* your pardon :'
Shaks., *Oth.* III. iii. 212; and see Ab. Gr. 174.

426, **Beward**= 'regard,' of which it is a doublet (see S. E. D.).

426, 7. It is perhaps not without significance that Chaucer
allows only the 'ryal tersel,' to turn to the 'formel,' and plead
his cause directly. The two other eagles address the Court.

430. **In proces**, in process of time.

432. **To-rent**, see 110 n. above.

434. **In my gilt unkynde**, guilty of unkindness.

436. **Behette**, promised, made a promise (O.E. *behatan*).

438. 'For I can bind her by no other bond.' For 'knette,' G.
reads 'areete,' from O.F. *areter*, *aretter*, to charge upon, to
impute; cf. C. T. Prol. 726.

445. Apparently defective in metre; Skeat supplies 'that'
after 'when.' J. reads 'formele,' and Ff. B. L. D. 'formelle'
(the ll representing a crossed ll in the MSS.) and possibly the
final e may here be pronounced. On the other hand, as in the
six other lines in which the word occurs (371, 373, 418, 535, 638,
646), the first syllable of 'formel' occupies a place ordinarily
requiring stress, and as l. 444 is a *run-on* line, terminating in an
extra syllable, we may perhaps bring l. 445 under the cases dealt
with in *Introd.* p. xxvii.

446. **Wel**, favourably; **amys**, unfavourably.

448. See 406 n.

455. **Guerdoninge**, vb. sb. formed from *guerdonen*, from O. F.
guerdon, recompense, L. Lat. *widerdonum*, a hybrid compound of
O. H. G. *wider*, back again, and Lat. *donum*, a gift.

461. **From poynt to poynt**, in every respect.

462. **Good**, see *Introd.* p. xiv.

467, 8. 'Is not willing to hear for fear of delay.' **For**=for
fear of, to prevent; see Ab. Gr. 154.

474. **More to pay**, with more satisfaction; cf. 271 above.

476. **Sum** is here indefinite.

479, 80. 'But I am bold enough to say that, in my judgement,
I am the most loyal of her servants and the most eagerly desirous
for her comfort.'

481. **At shorte words**, in few words.

482. Read *hirës*, and *wh'er* for 'whether.'

485. The dispute is here called a 'plee' (plea); and in the next stanza the terms of law, adopted into the Courts of Love, are still more pointedly applied. (B.)

487. *Who that*, 'where is the man that, &c.' *Who*, emphatic, giving a monos. measure. *Hadde*, subj., = should have.

489. 'And' connects this line with lines 484-6, as though there had been no parenthetical interruption. See *Introd.* p. xxiv.

492. *Rong*, str. pt. of 'ringen,' to ring, sound; originally a weak verb.

493. 'I fairly imagined that the wood would have been split to pieces.' *To-slivered*, 'to-shivered' in the other MSS.; *shiver* (Scand.) a dimin. of *shive*, a slice; *sliver* (Eng.) dimin. of *slive*, a slice, chip. Both words mean 'splinter,' or a broken twig, and are used as verbs. (S. E. D.) For 'sliver' cf. *Shaks. Macb.* IV. i. 27, 28: 'Slips of yew *slivered* in the moon's eclipse.'

496, 7. 'How is a judge to believe either side in view of mere assertions, without proof besides?' For *other*, cf. S. A. 16.

503. *Faire and swythe*, clearly and promptly. *Verdit* (O.F. *verdit*, Lat. *vere dictum*, truly said) is the true word, pedantically altered to the mongrel form *verdict*, to bring the latter half of it nearer to the Latin spelling. S. E. D.

506, 8. 'For I will, on my own authority and on behalf of the common welfare, take upon myself to obtain our deliverance, it matters not in what way.' (See p. 75.)

507, 8. All the texts are unsatisfactory in one or the other, or both of these lines. For 507, G., though unsupported, has been followed, as it seems to present the stronger reading. The cuckoo here exhibits the obtrusive assurance often associated with unreflecting ignorance, and the remark 'no charge how' seems to provide that little artistic touch which is required to give definiteness to the picture. *Take on*, without the reflexive pronoun, is not unknown in E.E.; cf. *Ormulum*, 2553, 4. 'She took on (herself) full gravely to question God's messenger' (*modernised*). *No charge*, no harm, no matter; a common phrase, cf. K. T. 1429, 30, Canon's Yeoman's, T. 748, 9.

508. For *to|deli'vr' us 'it's|gret ch'ar'ite'*. For the contraction '*its*,' see Ten Brink's *Chaucers Sprache*, 269, 272.

510. *Quod* (of most texts), is a monos. measure; cf. 569.

The cuckoo having noisily arrogated authority to himself, the turtle-dove in irony replies, 'You might wait a little! if you will only condescend to listen to a person, who, however, had perhaps better hold his tongue (for he is not likely to be attended to). Skeat puts a comma after 'speke,' and explains: 'If it be *your* wish for any one to speak, it would be as good for him to be silent; it were better to be silent than to talk as you do.'

513. *Litel of cuninge*, of little skill ; *of*, in respect to ; for the idiom, see *Introd.* p. xxi.

515. *Entermeten him of* ; *cf.* French idiom *s'entremettre de*, to meddle with (Cotgrave). Note the correlation '*such*'—'*which*.'

516. *Cf.* the proverbial phrase, '*neither sing nor say*,' signifying that the person to whom it is applied is unfit for the business he has undertaken. This phrase 'must be of considerable antiquity . . . and may be supposed to have an ecclesiastical origin, as denoting that one was unfit for office in the church, whether as a chorister or as a preacher.' Jamieson's *Scottish Dict.*

517. *Acloyeth*, 3 sing. pres. of *acloyen* (O.F. *encloyer*, Lat. *inclavare* = to drive in a nail), which meant (1) 'to drive a nail into a horse's foot,' hence 'to lame,' *lit.* and *fig.*, (2) 'to stop up an aperture with a nail,' and hence 'to block' 'obstruct' ; (3) 'to fill full,' 'overburden,' the sense in the passage. '*Acloy*' is obsolete, but by *aphesis* became modern '*cloy*.' N. E. D.

518. 'To assume an office that has not been delegated to one is often offensive.' Erasmus, in his *Adagia* (Chil. I. Centur. ix. 53), cites as a popular saying, '*Ultrò delatum obsequium plerumque ingratum esse*,' which is a Latin equivalent of the dove's remark. Also *cf.* the proverb, "Profred servyse stinketh," Canon's Yeoman's T. 347. *Anoyeth*, O.F. *anoier*, from Lat. phrase *in odio (esse)* = (to be) hateful.

519, 20. 'Who was always willing to give ear to the grievances of ignorant folk in the background.'

524. *Folk*, here = class.

528. *Han chosen* ; *cf.* ll. 38, 554, and see note to former.

530. We have here an omission of '*to*' before the second of two infinitives, depending on one and the same verb. The omission of '*to*' before the former, and its insertion before the latter, of two infinitives is common in Shaks. ; *cf.* 'Brutus had rather be a villager than *to* repute himself a son of Rome : ' *J. C.*, I. ii. 173.

536, 7. 'Each of them advances pleas which cannot be overborne by reasons or arguments.' *Replicacioun*, a law term for the reply of the plaintiff on matters of fact to the defendant's plea ; here 'counter-pleadings.'

540. *Egles tersels*, see *Introd.* p. xv.

545. 'To us, into whose hands the charge has been committed, belongs the decision.' *Han*, plur., its subject 'that' agreeing with '*oure*,' *gen. plur.* The plural '*oure*' may be employed by *enallage* for the sake of emphasizing the dignity of the office of spokesman. The falcon began with the sing. pronoun, and relapses into it again.

547. *As to my wit*, in my own judgment.

549. *And lengest*, for 'the one that hath longest.'

551. **Sittingest**, pres. part. used as *adj.* = most befitting; cf. Merchant's T. 1069, R. R. 986, and Spenser's *Shep. Cal.*, xi. 25, 26. King Richard was knighted by his grandfather in 1377, just before the death of the latter. As in 1382 he had borne 'kighthood' for a period of less than five years, Chaucer's remark is perhaps a bit of genial humour.

556. **Golþ**, O.F. *goulee*, mouthful (of words), gabble (cf. O.F. *gole*, throat, *Eng.* gullet). Cotgrave gives *goulee* 'a throattull, or mouthful of.' (Skeat.)

564. **Which a resoun**, what kind of reason, what a reason; cf. 'Whiche a fool she was': B. D. 734. **Which** (O.E. *hwilc* = *hwā*, who, + *lic*, like) is an interrog. pronoun used as an attribute of quality or quantity; see M. Ac. 187.

563-7. In the goose we have an admirable portrait of an individual of shrewd practical common-sense, who, at the same time, is possessed of considerable humour and knows how to jest at the expense of his audience.

569. 'Never may she prosper.'

572. 'To have held thy peace, than to show your folly.'

574. 'A fool knows not how to hold his tongue.' Cf. R. R. 5263-6:—

'For every wys man, out of drede,
Can kepe his tunge til he see nede;
And fooles can not holde her tunge,
A fooles belle is sone runge.'

578. **Sothe** (O.E. *soth*, true), here perhaps the weak form of *adj.*, used as *sub.* **Sadde**, perhaps *adv.*, = 'seriously,' *i.e.* in contrast to the jests of the goose.

588. **The deth**. The article is not uncommon in association with 'death.' Cf. A. A. 285; and Shaks. *Hen. V.*, IV. i. 81: 'Where they feared *the death*, they have borne life away,' and see Ab. Gr. 92.

589. **Wel bourded**, what a capital joke! **Bourded**, p.p. *bourden*, to jest (O. F. *bourder*, to jest) now obsolete. Cf. the Scotch proverb—'A sooth bourd is nae bourd.'

By *myn hat*, see p. 74.

593. 'That is = 'that's';' cf. ll. 411, 508, 620, 650.

594. See foot-note. Chaucer appears to discriminate between the character of the goose and of the duck. They both perhaps represent the practical man of business, but the duck's remarks are rather ponderous, and do not seem to lead up naturally to the tersely expressed proverb at the end of the stanza. The reading in the text, almost that of J., enhances the vivacity of the dialogue.

595. 'There are more stars than two in heaven.'

598. 'You cannot appreciate things that possess a noble and lofty character.'

599-602. 'On account of the low habits of the class to which you belong, you are as blind to what is bright and noble in the real nature of Love, as owls are to light.'

603. 'Then the cuckoo pushed herself forward in haste.' In *pres* = apparently the French phrase, *en presse*, hastily, urgently.

604. *Blyve* (O.E. *be life*, with life), *adv.*, quickly.

607. *Soleyn* (O. F. *solain*, Lat. *solus*, alone), lonely, solitary. As solitary habits are associated with moroseness of disposition, 'soleyn' has developed into the modern 'sullen.'

609. *Recorde*, M.E. *recorden* (Lat. *recordari*, to call a thing to mind) — (1) to remember, (2) to repeat, (3) to enter upon record. Here *recorde* may mean (a) 'to repeat,' *cf.* Tr. Cr. iii. 51—

Lay al this mene whyle Troilus
Recordinge his lesoun in this manere ;

or (b) 'to make a record' in a technical legal sense ; *cf.* K.T. 887 and Gower's *Confessio Amantis* (Pauli's edition, p. 374). As many terms of law have been employed, perhaps the latter meaning should be assigned to *recorde*. See p. 75.

610. 'Quite right ! If only the glutton has quite filled his belly, then we may all be happy.'

612. *Heysugge*, probably the hedge-sparrow (see 358 n). *Hey-sugge* = *hey*, O.E. *hege*, a hedge or inclosure, + *sugge*, O.E. *sucga*, the name of a bird ; *cf.* *hay sucker* (Devon) and *hazock* (Worcestershire).

613. The line is suspicious. If 'rewful' is the right reading, it must be taken ironically. The final *e* in 'rewful' (riful), shown in several texts, may be a sign of the vocative and should perhaps be sounded, but, on the other hand, *the* seems rhetorically emphatic. 'The' and 'thou' are here employed to mark inferiority and contempt ; *cf.* 406, 448, and see Ab. Gr. 232.

614. *Wermes corrupcioun*, destroyer of worms.

615. 6. 'The loss of your race would be a matter of no importance ; begone, and remain in your ignorance for ever.' For the phrase 'no fors,' *cf.* Prol. Squires T. 12, Clerkes T. 1036.

616. *Lewed*, ignorant (O.E. *lawed*, lay, belonging to the laity ; hence untaught, ignorant).

620. *This is* = this ; see ll. 411, 508, 650, and Ten Brink's *Chaucers Sprache*, 269, 272.

630. 'I show no difference of regard to any rank.'

632. *Seven* authorities show 'If I were resoun' (var. sp.) ; the rest 'if it were reson' (var. sp.). If the former reading is correct, there is possibly a playful allusion to Reason personified, who, in



the '*Romaunt of the Rose*' (a work which was probably familiar to Chaucer's readers or audience), is introduced as the principal speaker in long dialogues between herself and the lover, in which she gives the latter advice. In either case, the sense is pretty much the same. Nature seems to imply that, as far as she is concerned, choice should be guided by natural inclination; but if it were a question of reason, and not an appeal to the feelings, she would advise the formal to take the terse.

637. 'To,' after 'oughte' is not required for grammar or metre.

640. **Under your yerde**, under your rod. **Yerde**, from O.E. *gerd*, a rod, stick, whence 'yard,' a measure of length. This must not be confounded with M.E. *yard*, yard, an inclosure, from O.E. *geard*.

641. **Lives**, living; see *Introd.* p. xxi.

643. **Graunteth**, plur. imper., used honorifically.

648. **Ayuse me**, a reflexive used intransitively.

650. **This**, probably a contraction for 'this is,' see ll. 411, 620.

Al and sum, an old expression, = each and all, the whole; see M. Ac. 218.

659. Read *terslet's*.

662. **Peyne him**, exert himself.

665. 'Whatever may happen afterwards, this intermediate dish is prepared for you all. It is a course of which you must all partake.' **Entremesse** (now obsolete) something served between the courses at a banquet, from O.F. *entremes* = *entre*, between, + *mes* Lat. (*missum*), a course of viands.

670-2. Chaucer is here more the humourist than the ornithologist.

675. **Roundel**, also called *Triolet*, is defined by Littré as a short poem in which the first line or lines are repeated in the middle and at the end of the piece. As the Roundel varied somewhat in form, Littré's description is perhaps purposely indefinite. The poem often consisted of thirteen lines, but this number varied according to the manner in which the opening lines were repeated in the refrain. Ordinarily, there were eight or more unlike lines and only two rimes throughout the poem. The arrangement in the text is that of Prof. Skeat, who has taken the roundels of Machault and Deschamps as his models.

677. The note here is the musical setting or tune, the name of which appears to be given in the Old French that follows the stanza: *Que bien ayme a tarde oublie* (= he who loves well forgets slowly). "Of the rondeau (of which the first line is 'Qui bien aime a tart oublie') . . . M. Sandras found the music and the words in a MS. of Machault in the National Library (*i.e.* in Paris) . . . M. Sandras also says (*Etude*, p. 27) that Eustache Deschamps composed, on this burden slightly modified, a pretty ballad . . .

and that a long time before Machault, Moniot de Paris began, by this same line, a hymn to the Virgin." T. F. 55, 56.

681. *Weders*, tempest (O.E. *weder*, *wæder*, weather, storm); cf. Langland, P. P. C. xi., 45, 46, 'The grete wawes that as wyndes and *wederes* walwen aboute.'

688. *Recovered*, p.p. 'recoveren' (O.F. *recoverer*, Lat. *recuperare*), to gain, obtain, as in the phrase 'to recover damages.'

ANELIDA AND ARCITE.

Chaucer does not mention this poem in any of his known works, but its genuineness is attested by Lydgate and Shirley. The former, in his Prologue to the 'Fall of Princes,' says of Chaucer—

'Of Annelida and of false Arcite
He made a compleynt doleful and piteous.'

The latter (who, according to Stow, died in 1456, at the age of 90) was at the pains of copying several of Chaucer's poems. In one of his MSS.—Ad. 16165—he introduces this poem as the 'Balade of Anelyda, Qwene of Cartage, made by Geoffrey Chaucyer,' and in another—Trin. Coll. R. 3, 20.—he informs readers that the 'Compleynt' was 'englished by Geffrey Chaucier in the best(e) wyse and mooste Rethoricuous the mooste onkouthe (=quaint) metre coloures and Rymes, that ever was sayde tofore this Day.'

Though but a fragment, the poem possesses considerable interest as containing the most remarkable of Chaucer's *Compleyns* and as admirably illustrating his rare insight into and power of interpreting female character. In the latter respect, Chaucer challenges comparison with Shakespeare himself, and few English writers can be reckoned as his equals. In her brightness, her unselfish and loyal devotion, and the gentleness of her nature, Anelida is one of the most beautifully sketched of Chaucer's women, and her character is thrown into strong relief by means of the skilfully contrived foil, the nameless 'newe lady,' a veritable little tartar and wilful egoist, who places no light value on her favours. On the other hand, in her 'Compleynt' Anelida reveals an inherent strength of character, which certainly suggests the inference that hers was not to be the fate of an Ophelia.

It would be idle to speculate on Chaucer's intentions as to the design of the poem generally, or as to the course the story was to take in particular. It should, however, be remarked that in the 'half-told' Squieres Tale, we find a story of a 'wounded falcon' which, in the incidents and expressions employed, bears considerable resemblance to the story of Anelida. The Falcon's story is also unfinished, but in it the poet says he proposes to tell 'how that the Faucon gat hir love ageyn Repentant.'

To turn to the *Compleynt*—Morley (v. 154), speaking of *compleyns* (i.e. *plaintive poems on the subject of love and its trials*) remarks that they 'were moulded to a fashion that no more stood for the realities of love, than shepherdesses baked in Dresden china stand for the realities of labour.' There is undoubtedly great truth in this criticism, in view of the extremely artificial

structure of most of these poems, but the 'Compleynt of Anelida,' in spite of its artificiality, is unquestionably a powerful 'dramatic monologue,' which is full of pathos in its presentment of heart and mind in conflict, and exhibits much subtle observation in its description of the play and transitions of various emotions.

Metre. The narrative part of the poem is written in Chaucer's favourite seven-line stanza. The 'Compleynt' is a remarkable experiment in the most ingeniously intricate forms of verse. It is symmetrically constructed, and consists of (1) an introductory stanza, (2) *two movements of six stanzas each*, the successive stanzas in the second *movement* corresponding in metrical structure to the successive stanzas in the first, and (3) a concluding stanza, which resembles the opening one in structure. The metrical scheme of the poem may be thus presented:—

	Stanzas.	No. of lines in stanza.	Rime Formula.
Proem.	St. 31.	9	<i>aabaabbab.</i>
First and Second Move- ment	Sts. 32, 33, 34, 35	9	do.
	Sts. 38, 39, 40, 41		
	Sts. 36, 42	16	<i>aaabaaab, bbbabbb</i> (the 4th, 8th, 12th and 16th lines having <i>five</i> measures, the rest <i>four</i>).
	Sts. 37, 43	9	<i>aabaabbab</i> (with internal rimes)
Conclusion	St. 44	9	<i>aabaabbab.</i>

St. 40 (the 3rd in the second *movement*) appears to have but one rime in *ede*. It is impossible to believe that Chaucer's fastidious ear could have approved of the monotonous recurrence of *nine* similar endings; and the symmetrical scheme of the poem seems to require that this stanza and st. 34 should correspond in the number of rimes. We may hence infer that there should be some discrimination of sounds in respect of the vowel *e* in—*ede*; and this the forms of the words in O.E. would lead us to expect. In—*hede, dede, lede, drede, sede*, the medial *e* represents O.E. *a* or *æ*; in the other words, it represents different O.E. vowels or diphthongs. The M.E. value of *e* in the former class was an *open* sound; in the other words it probably represents a *close* sound (Sweet, *Hist. Eng. Sounds*, 178, 9). It is also interesting to note that in st. 34 there is a somewhat similar employment of the principle of *shading* in the rime-vowels *ou, o*.

Sources. Stanzas 1, 2, 3, 8, 9, 10, exhibit imitations of

Boccaccio's *Teseide*, a work of which Chaucer has made such liberal use in his *Knights Tale* and the *Parlement of Foules*. In sts. 4, 5, 6, 7, Chaucer follows the *Thebaid* of Statius. His originals for the remainder of the poem are not known.

1. **Mars**, one of the great Olympian gods, who delights in the din and roar of battles and in the slaughter of men. He is not influenced by party spirit, but assists the one and sometimes the other side, just as his inclination may dictate (see 54-56). The warlike character of the people of **Thrace** (an indefinite geographical expression for the country north of the *Ægean* and south of the *Danube*), who preferred war and robbery to agricultural pursuits, led to the belief that Mars resided in their country, and here and in *Scythia* were the chief seats of his worship (l. 4).

Red, the colour of the planet Mars, and symbolical of the god's fierce and warlike character.

2. Statius (*Theb.* vii. 40) places the temple of Mars on Mt. *Hæmus*, a range of mountains separating *Thrace* and *Mœsia*. *Hæmus* 'is probably connected with Sanskrit *hima* (cf. *Himalayas*) and the Lat. *hiems*; and the mountains were so called on account of their cold and snowy climate.' (S. C. D.)

5. **Bellona**, the Roman goddess of war, described by poets as the companion or the wife of Mars. **Pallas** or *Artemis*, besides being the patroness of the arts, was a goddess of war. Unless the reading 'Bellona Pallas' (of eight texts) is at fault, Chaucer seems to confound two distinct deities. Ad. MS. 16165 shews 'Bellona and Pallas.'

6. **Gye**, to direct, was a M.E. variant of *gyden*, to direct, guide, and survives in the expression 'guy-rope.'

10, 11. **In Latin**; Chaucer to some extent follows the *Thebaid* of Statius, but no Latin original of the story of *Anelida*, if any such exists, has been discovered. **Statius**, who flourished during the latter half of the first century A.D., was among the foremost of the heroic poets of the *Silver Age*. His *Thebaid* embodies the ancient legends with regard to the expedition of *The Seven* against *Thebes*.

12. **Frete**, to eat away; a contraction of *for-etan*, in which *for* is intensive.

15. **Be fáv|ourábl'|ek||thou|Poly'm'niá.**

Polymnia, or *Polyhymnia* (*lit.* 'she of many hymns'), one of the nine muses ('sustren glade'), presided over sublime and sacred poetry.

16, 17. **Parnaso**, Mt. *Parnassus*, the highest point in the range

of mountains N. of Delphi, sacred to Apollo and the muses. **Ellicon**, Helicon, a range of mountains in Bœotia, also sacred to the muses. Chaucer here apparently regards *Ellicon* as a spring or stream, as he does in H. F. ii. 13, 14. **Cirrea**, Cirra, an ancient town near Delphi (Skeat); also called Crissa.

19. **Laurer**, the laurel (an evergreen) sacred to Apollo; see P. F. 182 n.

20. 'Bring it about that I may guide my ship safely into port.' Cf. Statius at the end of his epic: 'My ship, long tost upon the sea requires a port' (Lewes' Trans., *Thebaid*, xii. 1195, 6).

21. **Stace**=Statius, see 10n. **Corinne**. It is not known to whom Chaucer refers. *Corinna*, a poetess contemporary with Pindar, who wrote a work entitled 'The Seven against Thebes'; the epic poet *Corinnus*, reported to have furnished Homer with the argument of the *Iliad*, and *Colonna*, author of the mediæval *Bellum Trojanum*, have all been suggested.* The reference may be genuine or a mere conventionalism.

22. **Theseus**, king of Athens, was the great legendary hero of Attica. Among his many exploits, he invaded the land of the Amazons (here referred to under the vague geographical name of *Cithe*, i.e. *Scythia*), whose queen Antiope he carried off. The Amazons then invaded Attica, under their queen Hippolyta, but were defeated after 'werres longe and grete.' Hippolyta, according to some accounts, became the wife of Theseus. See Chaucer's account of these wars in his *Knights T.* 1-146. Stanza 4 is almost a translation from *Thebaid* xii., 519 seq.

*Jamque domos patrias Scythicæ post aspera gentis
Prælia laurigero subeuntem Thesea curru,
Lætifici plausus missusque ad sidera vulgi, &c.*

Hence Chaucer's 'aspre folk,' 'laurer-crowned,' 'contre houses.'

24. **Gold-bete**, made of beaten gold.

25. **Contre houses**, homes, see *domos patrias* above.

26-28. 'For which the joyous people, one and all, raised shouts that reached the stars, and gave all their mind to do him honour.'

30, 31. Cf. K. T. 117, 118,—

'The rede statue (figure) of Mars with spere and targe
So shyneth in his whyte baner large.'

31, 32. 'And as token of his glorious victory, men could see (being carried before him) many a load of treasure, &c.'

38. **Emelye** is the Emilia of Boccaccio's *Teseide*, Antiope being

* See Skeat, i. 581; Lounsbury, *Studies in Chaucer*, ii. 414.

Hippolyta's sister in classical legend. For 'shene' as adj., see P. F. 299.

42. 'Filled with generosity and all the graces.' *Grace*, plural; see *Introd.* p. xiv.

43. Unless 'laurel crowned' be taken as a compound, the line presents a *zeugma*.

47, 49. 'It is my wish to endeavour to bring in, briefly and in a crafty way, that of which I began to write, *viz.* of queen Anelida, &c.' The word arrangement and construction here are remarkable. 'The *slve way*' is adverbial and logically co-ordinate to 'shortly'; of that—that of which.

53. *The allusions in stanzas 8 and 9.* Thebes was the scene of the tragic fate of Œdipus, which fills so large a place in classic Greek literature. His two sons, Polynices and Eteocles ('the wretched Thebans, bretheren two') agreed to rule Thebes alternately, but the former was expelled by the latter. The cause of Polynices was taken up by Adrastus, king of Argos, who with Polynices, Tydeus, Amphiaraus (Amphyorax), Capaneus (Campaneus), Hippomedon (Ypomedon), and Parthenopæus (Parthonopee), conducted the famous war of 'The Seven against Thebes,' in which the two brothers fell by each other's hands and all but Adrastus were slain. Creon, the uncle of Eteocles and Polynices, then seized the power in Thebes, and cruelly refused to allow the bodies of the six heroes to be buried. Adrastus thereupon persuaded Theseus to undertake an expedition against Creon, in the course of which the city was captured. (*Cf.* the story in K. T.)

53. *Greece*, *i.e.* the Grecian states taking part in the war against Thebes, which Chaucer does not seem to regard as part of Greece.

54-56. '(Mars) was ever active, and pushed himself into the thick of the conflict, fighting first on one side and then on the other, till they had all killed one another, so great was their rage.' See 1 *n.* above.

59. Proud, because he had dared to defy Zeus, whose lightnings killed him while scaling the walls of Thebes.

63. *His* (*neut.*) refers to Thebes, the subject of the sentence. *Coude*, *pt. connen*, to know. *Fare*, condition.

65. 'How that the royal family had been destroyed.' See 53 *n.* above.

66. *Tirannye*, in its older sense of *usurpation*. The word 'tyrant' was originally used in reference to the way in which power was *gained*, rather than to the way in which it was *exercised*. (Liddell and Scott.)

72. *Ermony*, Armenia, the usual M.E. form. (Skeat.)

77. *Byche*; *cf.* P. F. 103 *n.*

80. **Behelde**, a peculiar form, not recorded in N. E. D. Skeat quotes other examples of its use in l. 533,4.

82. *Penelope* and *Lucrese* are favourites with Chaucer, as examples of constancy; the story of the latter is given in his L. G. W.

85. The line is short; see foot-notes.

91. **That shé** | him trusteth | abóv' | ech' cré | atúrē.

93. **Any throwe**, 'for a short space of time.' 'Throwe' perhaps represents O.E. *thrage*, the gen. of *thrag* (= space of time) used adverbially.

94, 95. 'Immediately it seemed to her that her heart had broken in two; for in her presence he bore himself with humility, so that she fancied she thoroughly understood his feelings.'

98. 'Though it is not necessary for me to instruct *men* in this craft.'

105. 'But in no respect do the false and honest think alike.' For this proverbial expression, cf. Squieres T. 529: 'A trew wyght and a thef thinken nat on.'

106. **Freedom**, the opposite of 'Danger and Disdain'; see 186 n, and P. F. 136 n.

108. **Make chere**, to behave pleasantly, in a friendly way.

112. 'Hit' is pleonastic, an archaic construction; cf. 115, 128 below; and see *Introd.* p. xxv.

120. **Here** (= Hir), *diss.* for the sake of the rime.

123. **Make him &c.**, 'show himself ill-pleased.' **Apeyd**, satisfied, an old p.p. now obsolete, except as a poetical archaism. (N. E. D.); from O.F. *apaier*, to satisfy = *a*, prefix, + *paier*, Lat. *pacare*, to appease, pacify. S. E. D.

124. **Breyd**, p.p. started, O.E. *bregdan*, pt. *bregd*, p.p. *brogden*. This verb, originally strong, had become weak by 1400. (N. E. D.) The form 'breyd' perhaps presents an example of *form-levelling*, the old strong pt. displacing the p.p.

128. See 112 n. 'Seemed to her a reasonable thing.'

129. **Ever the longer**, all the more. Read *lov'd*.

131. **Wedded**, pledged. The ring, as a pledge of betrothal, is worn on the finger; she wore hers in her heart.

134. **Shal etc**, ought to be eating.

141. For the etymology of 'newfangleness,' see S. E. D., 'new-fangled.'

143. **Tok lesse deynte of**, placed less value upon. **Deynte** O.F. *daintie*, agreeableness, Lat. *dignitatem* (*accus.*) worth, Lat. *dignus*, worthy. S. E. D.

145. Knights, in the days of chivalry, often wore a bit of their ladies' favourite colour as a mark of devotion. Chaucer, speculating on the colour of the 'newe lady,' sarcastically omits any

reference to *blue*, the colour of constancy; see 330. *Green* was the colour of fickleness; cf. Squieres T. 636—

'And covered it with velouettes (velvets) blewe,
In signe of trowthe that is in wommen sene;
And al withoute the mewe (cage) is peynted grene,
In which were peynted alle these false foules.'

149. **Kynde** (adj.) natural; cf. 'A. kow-herde, sire of this kontrey, is my kynde fader:' William of Palerne, 309, and Clerkes T. 566.

150. **Lamek** = Lamech, the father of Noah, who 'took unto him two wives:' Genesis iv. 19.

154. In Genesis iv. 20, it is Jabal, Lamech's son, who is called 'the father of such as dwell in tents.' We have here an instance of the poet's sly humour, which lurks in the most unexpected places. In the seeming irrelevancy of the line, there is a humorous relevancy. 'The firste fader' of inconstancy in love, Chaucer suggests, may very naturally be supposed to have invented the *tent*; he was *shifty* and a *roamer*. Chaucer's qualification, 'but if men lye,' is a roguish hint at his own mendacity.

157. 'Just as a horse which can bite or neigh plaintively.' Cf. W. of B., Prol. 386:—'For as an hors, I coude byte and whyne.'

158. 'He, from treacherous motives, brought false charges against her.' For the phrase 'to bere in hond,' cf. Tale of M. of L. 487: 'This false knight that had this tresoun wrought, Berth hir in hond that she hath don this thing.' It occurs also in Shakspeare (*Mach.* III. i. 81, and *Ham.* II. vi. 27 seq.), but with the sense of amusing with false expectations.

162. Stanza 24 provides a good example of Chaucer's fondness for the well-known rhetorical device of *erotesis* or *question asking* for the purpose of emphasis or heightening effects. See *Intro.* p. xxv.

169, 170. Note the alliteration, both initial and medial (*w, th, s, d*), and also the many long vowels, which delay the reading and give a tone of pathos. In 171, the harsh combination of *c, r*, (*craumpisheth, coked*) is suggestive of pain and suffering.

171. 'Her arms and legs were all cramped and contorted.' **Crokedy**, adv., formed from the p.p. of *croken*, to crook, curve. For the rare word *craumpish*, see Skeat, i. 535.

173. Read *colour* (Fr.). **Asshen** (plur. of *assh*.) *lit.* ashes, here the colour of ashes, 'death-like paleness'; so N. E. D., which gives no example of the modern adj. *ashen*, earlier than Scott's *Marmion*, vi. 14.

176. **Mat**, dejected, perplexed, paralysed; Fr. *mat*, which Cotgrave explains 'deaded, mated . . . quelled, subdued.' 'Mat,' the same word as in 'check-mate,' (= Persian *shah-mat*, the king is dead) comes from the Arab. root *mata*, he died. S. E. D.

177. **Sustene**, sustain herself. As 'sustain' is always trans. in Mod. Eng. and generally so in Chaucer, perhaps we should read 'hir' for the second 'she.'

180. **Newe and grene**, used with ironical double sense; 'newe' = (1) in another place, (2) fresh, unfelt before; 'grene' = (1) fresh, new, (2) fickle, the colour of inconstancy; see 145 n.

183. In the metaphor here employed, Arcite is compared to a horse that is being broken to obedience, and the words 'bowe,' 'bende,' 'turne,' 'wende,' seem to refer as much to its movements as to the behaviour of Arcite. 'At the staves ende,' perhaps = 'with the end of her stick or whip.' See *Notes* and *Queries*, 8th S. vii. 471.

186. 'Fear of her made him her most obsequious servant.' **Danger** (generally personified) is a conventional term in the amatory poetry of the time, implying a lady's indifference to her lover's pleadings, or her power to hurt; see P. F. 136 n.

188, 9. 'For in her behaviour (towards him) she did not accord him any favour which would afford him any ground for joy (*lit.* on account of which he has any pleasure in singing). **Why**, O.E. *hwī*, is the old instrumental case of the interrog. pronoun *hwæt* (what) used as a relative.

190-2. 'Her ladyship would scarcely condescend to recognise him as her servant; but, in case he should become proud, she kept him humble.' 191. Read, '*unt' her*.'

193. **Fee or shipe**, fee or reward. **Shipe** (O.E. *scipe* = (1) pay, stipend, (2) state, condition) = reward, payment; cf. 'Withholding . . . of the *schipe* or the hyre or the wages of servauntes.' *Persones T.* Group I. 568 (Chaucer Socy.). The word also occurs in the *Aycnbite*, and still survives, in its O.E. second sense, in the common suffix *-ship*.

194. **Sent**, for 'sendeth.' In the days of chivalry, ladies, to test their lovers' loyalty, sometimes sent them to foreign lands on dangerous expeditions. For a good illustration of this see B. D. 1024-1033.

201, 2. 'The nature of man's heart is to find pleasure in novelty, so God save me.' For 'also,' 'als,' 'as,' see N. E. D. These words are found in association with expressions of wish, entreaty, and command in elliptical constructions; see 262 n.

206. **Hir ne gat no geyn**, she got no benefit or remedy.

208. **Caste hir** (reflexive used as intrans.), she planned, devised.

210. **Sent**, for 'sendeth.'

211-15. The construction of the sentence is artificial and involved. 'The sword of sorrow—with its point sharpened by the memory of past happiness which has proved deceitful—so pierces my heart, deprived of its happiness and full of gloom (*lit.* black of colour) that my emotions of joy (*lit.* dancing) have given

place to tremblings and my peace of mind to perplexity (*lit.* to looks of amazement).'

215. **A-whaped**, amazed, utterly confounded; now obsolete. See L. G. W. 814, and Spenser, *Moth. Hub.* 72. N. E. D.

218-9. These lines, constructionally, are to be taken with 'who-so,' being an expansion of the *subject idea* of the sentence. That in 218 is a relative. Note the *anacoluthon* in 217,8, and see *Introd.* p. xxv.

220. 'I myself know (the truth of the above) as well as anybody.'

222. In *sythē* (O.E. *sith*, plur. *sithas*), *e* perhaps represents a weakened form of an oblique case used adverbially.

233. **Les**, a leash, a thong by which a hawk or hound is held; from O.F. *lesse* (Mod. Fr. *laisse*), Lat. *laxa*, fem. of *laxus*, loose.

237, 8. Note the intrans. use of 'pleyne' with and without the reflexive.

242. **Sounde**, to heal (trans.); formed from the adj. 'sound' (O.E. *ge-sund*); cf. Lydgate, *Complaint Black Knight*, 293—

'Through girtte with many a wound
That likely are never for to sound.' (intrans.)

243. **Yore**, O.E. *geara*, gen. plur. of *gear*, a year; the gen. being used adverbially, *geara*=in years past.

244, 5. 'I do not wish (wil) to have any other medicine or knowledge (than that my misfortunes have been decreed by Fate). I am willing to return for ever to my fetters.'

255. **Bye**, pay for, atone for; from *aby*=*a*, away, + *buy* (O.E. *bycgan*), to buy.

259. **Bespyte**, in the law sense of 'delaying an execution.' MSS. S. and Ad. 16165, here insert 'hit for' after 'oughte' (ought); F. H. C. B. and MS. R. 3, 20, omit 'for'; T reads 'aghte to'; D. L. oughte (aughte) to.' MS. Ff. i. 6, 'aught to.' As 'oughte' is diss., and 'hit' redundant, the text follows T. D. L. 'Hit' and 'for' were probably inserted by copyists in whose time 'oughte' had become monos.

262, 3. 'As certainly as I trust that He, who knows everything, may free my soul from its trouble.' An elliptical construction common in adjunctions; cf. 287, 288.

267. 'Meke,' 'kynde,' 'fre,' seem to be employed as adverbs.

270. Cf. ll. 211-213.

279-280. 'Then shall this, which is now so amiss, be counted but a jest, and all will be forgiven, as long as I may live.'

285. Cf. 'Till dethe us departe,' in the language of the old marriage service (in its vernacular portions) according to the 'Manual of Salisbury' (*Origines Liturgicæ*, W. Palmer).

287, 8. 'For you are as truly killing me with anxiety, as assuredly I hope that, &c.'

289. 'No deceptive proof of this is the death-like pallor of my countenance.'

294. 'I turn aside from (relinquish) all pleasure in conversation.'

299. 'Is it proper for me to plead and (thus) set aside womanly propriety?' Shirley's MSS. read *venyme* for 'weyve;' for 'venyme,' to stain, cf. B. C. P. p. 50: 'The venyme of tirie,' i.e. the dye of Tyre. For the feminine rimes in 'womanhedë,' 'dedë,' 'medë,' 'hedë.' See *Truth*, 7 n.

304, 5. 'And, if as my excuse (for my entreaties), I plead my oaths of devotion to you, mockery will be my reward.'

315, 6. 'It is a wild beast—and not a tame one—that runs away when there is very little to terrify him' (*lit.* when he is least terrified). *Agast*, p.p. of an old verb *agasten* (O.E. *gæstan*) to frighten, and the only part now in use, erroneously written 'aghasht.' N. E. D.

320. *Chaunte-pleure* (Fr. *chanter*, to sing, *pleurer*, to weep), the name of a French poem of the 13th cent. addressed to those who *sing* in this world, and shall *weep* in the next (Godefroy); hence used of a mixture or alternation of joy and sorrow. N. E. D.

321-3. The sounds of *pleye*, *deye*, *keye* have diverged since Chaucer's day. The latter word rimes with *may* in Shaks., *M. V.* II. vii. 59.

327. All authorities agree in this reading, the sense of which, though not the construction, is obvious.

328. *A furlong-wey* (*lit.* the length of a 'furrow,' O.E. *furh*), meant the time during which one can walk a furlong at three miles an hour, i.e. about 2½ minutes (Skeat). The expression is used indefinitely both of time and space.

330. *Asure*, blue, the colour of constancy; see 146 n.

339. Anelida here, and in l. 243, reveals something of the spirit of the fatalist. Questions as to Predestination and Free-will powerfully exercised Chaucer's mind. In his *Tr. Cr.* iv. sts. 134-143, he has paraphrased a long passage on the subject occurring in Boethius' *Cons. Phil.* v., prose 2, 3.

340, 1. 'But my wit, so weak is it, is unequal to the task of giving counsel or guiding me out of this perplexity.'

344. *In balauce*, in suspense, in doubt.

346. See P. F. 342 n.

FORTUNE.

This poem is ascribed to Chaucer in MSS. II. 3, 21, Camb. Univ., Fairfax, and Shirley's Ashmole Trin. Coll. Camb. In the first of these, it occurs in Chaucer's translation of Boethius* *Consolation of Philosophy*, being inserted between the fifth metre and sixth prose.

In its form, the poem may be regarded as consisting of three *balades* with an *Envoy* common to the three. A *balade* is a short poem usually consisting of three similar stanzas, with an additional stanza as *Envoy* (i.e. a dedication or message); the first, second, and third stanzas terminate in the same line as a refrain, which is sometimes repeated in the *Envoy*. In reference to the 'balade,' which was a popular form of French poetry, Littré says that the commonest kinds contented themselves with reproducing, in the consecutive stanzas, the rimes of the first, and that the *Envoy* ordinarily contains a smaller number of lines than the other stanzas. Chaucer's *balades* of Truth, Gentillesse, Lack of Steadfastness, and Purse, on the whole, correspond to this description. In Fortune, the stanzas are eight-lined, with the rime-scheme *ababbcb*; each 'balade' has its own set of three rimes and its own refrain; and the *Envoy* is a seven-line stanza, with the rime-scheme *ababbab*.

In MS. II. 3, 21, occurs the heading '*balades de vilage* (an error for *visage* common to all the authorities that give the heading) *sans peinture*,' i.e. 'balades' of a countenance without colours (to disguise it). The features here unmasked are those of Fortune, who, in the B.D. 626, is called 'an ydole (image, picture) of fals portraiture,' and 'the deceit' of whose 'colour' the poet has learnt to recognize. The plan of the poem is peculiar. The poet and Fortune appear before an imaginary court as *plaintiff* and *defendant*; in the first 'balade' the former charges the latter with deceitfulness, and bids her defiance; the second 'balade,' according to the Old French heading, is the 'answer of Fortune to plaintiff'; the third 'balade' is divided between them, its first

* Boethius (A.D. 475-525), man of letters, philosopher, and statesman, was a Roman whose abilities and integrity obtained for him high office under Theodoric, king of the Goths. Being accused of treasonable designs, he was thrown into prison and, after a time, put to death. While in prison, he wrote his *De Consolatione Philosophiae*, in which the author, alternately in prose and verse, discusses the mutability of fortune, the insecurity of everything save virtue, and great metaphysical topics such as fate, &c. The work, in its immense popularity and the great influence it exercised, must be counted one of the few 'great books' of the world. It was often translated, its first translator in England being King Alfred. See on the subject Gibbon's *Decline and Fall*, vii.

stanza being the 'reply of the plaintiff against Fortune,' and the second and third stanzas being the reply of Fortune against plaintiff.' In all the MSS., the last stanza is given to 'le pleintif,' but this is obviously an error.

The Envoy or Message of Fortune gives a humorous conclusion to the poem. After the poet's defiance of Fortune in the earlier stanzas, it would be inconsistent for him to appear in the character of one suing for favours. This role is skilfully assigned to Fortune, on whom, if she had had the last word during the pleadings, the poet revenges himself by making her plead for him in self-defence. On the other hand, after the sublime opening in which the poet lays claim to a Socratic serenity of mind that is superior to misfortune, the reader is apt to feel disappointment, if not disgust, when he discovers that the poem terminates paradoxically in what appears to be but a begging letter. But Chaucer's life-wisdom and robustness of mind lie concealed beneath his apparent flippancy. No one perhaps knew better the value of 'Adversity's sweet milk, Philosophy,' but he also knew that life had its material demands, which it would be absurd to neglect. The poem may present a paradox, but it is the great paradox of life, with its sharply defined contrasts between the *real* and *ideal*, to which, in their pathetic or humorous aspects, Chaucer's artistic sense was keenly alive.

Date. The poem seems to have been written at a period when Fortune had given the poet some proof of her fickleness; and extant contemporary records show that there is some ground for supposing that Chaucer was occasionally in straitened circumstances. However, in view of the meagreness of our knowledge concerning the chief details of his life, it is impossible to fix a definite date for the poem. Furnivall and Ten Brink place it in the last decade of his life.

Sources. Shirley, in his Ashmole MS., remarks that the poem was translated 'out of French into English,' but no French original has yet been found. In view of Shirley's devotion to Chaucer, his statements are entitled to respect, and in this instance his statement perhaps derives some confirmation from the occurrence of the Old French headings in 'Fortune.' However, the poem reflects so much of Chaucer's individuality and genius, and its Envoy gives it such a personal application, that, if it is a translation, it is a translation that might be regarded as an original work. Many of the thoughts and expressions in the poem are borrowed from Boethius' *Consolation of Philosophy*, more especially from bk. ii., prose 2, in which Philosophy, in the name of Fortune, holds a discussion with Boethius. Further, the plan of the poem, which embodies

the conception of pleadings before a judge, was possibly suggested by the remark of Philosophy: 'Certes I wolde *plete* with thee a fewe things usinge the wordes of fortune. . . . Stryf or *plete* with me before what jage that thou wilt.' B. C. P. ii. prose 2 (E. E. T. S., p. 33 *et seq.*). Many lines remind us of a long passage in the *Roman de la Rose* (see R. R. 5403-5584), the author of which was without doubt indebted to Boethius, whose name and work he mentions (R. R. 5661).

2. **Poure**, poor; antithesis seems to require a sub., and Skeat proposes 'poverte' (Fairfax) omitting the first 'now.'

7. 'I have entirely lost my time and my labour.' This French line is also quoted in the *Persones T.* (Tyr., p. 151), where it is described as 'thilke newe Frenshe song.'

10. Magic mirrors or globes in which the future could be seen have always been favourites with poets. Langland (P. P. B., xi. 6, *seq.*) speaks of 'Fortunes myroure that hight Mydlerd,' in which the dreamer could 'se wondres' and know 'that he coveted.' See also Squieres T. 124-133, 217-226 (Cambuscan's *Mirror*), Spenser *F. Q.*, III. ii. 18-26 (Merlin's *Globe*), &c. The superstitions in connection with these mirrors were probably of oriental origin; see Warton, ii. 176-179, and Clouston 'On the Magical Elements in Chaucer's Squieres T.' (Chaucer Socy.).

13. 'Your violence matters not to the man who &c.' **No fors**, see P. F. 615.

15. *Cf.* 'For richesse stont in suffisaunce' R. R. 5581.

20. 'Nor didst thou find any pleasure in her looks of favour.' **Founde**, and **knewe** in 22, (O. E. *thu funde, cneowe*) show a surviving inflection of the 2nd pers. sing. pt. of str. vbs.

21. **The deceit**, &c.—her deceitful appearance (*lit.* colour); *cf.* the heading of the poem. 'The deceit' should be read with level stress as a tris. measure.

22. *Cf.* 'Her (Fortune's) moste worship and her flour is To lyen:' B. D. 630, 1.

25. *Cf.* 'Nothing is wrecched but whan thou wenest it:' B. C. P. p. 42.

28. 'If so be that thou art mighty over thyself. . . that is to seyn by tranquillitee of thy soule than hast thou thing in thy power that thou noldest never lesen, ne fortune may nat by-nyne (deprive) it the.' B. C. P. p. 43.

29. **Graunt mercy of, great thanks for.**

32. **Thy beste frend.** Who this was it is not possible to say; John of Gaunt, Richard, Anne, have all been suggested.

34. *Cf.* 'Fully to knowen, withouten were (doubt), Freend of

effect, and freend of chere.' R. R. 5485, 6. Of effect, actual, in fact.

35, 36. 'Thou needest not the gall of the hyena to cure eyesight that has been dimmed as a punishment.' Vincent de Beauvais, *Speculum Naturale*, bk. 19, c. 62, quoting Hieronymus *Contra Iovinianum*, says, '*Hyenæ fel oculorum claritatem restituit*,' the gall of a hyena restores the clearness of one's eyes. (Skeat.)

38. **Aryve** (O. F. *ariver*, L. Lat. *adripare*), *lit.* to come to shore, the usual sense of the word till about 1550. (N. E. D.) The figure of the anchor and tempest-tost vessel is from Boethius (B. C. P. p. 41).

39. 'Where Bounty will unlock my treasures for your benefit.'

43, 44. *Cf.* 'For if thou wilt write a lawe of wending and of dwelling to fortune whiche that thou hast chosen frely to be thy lady, Art thou nat wrongful in that : ' B. C. P. p. 32.

47. 'The good you will derive from my teaching will more than counterbalance the evil of your misfortunes.'

49. 'Lore—adversitie'; *cf.* Shaks., *A. Y. L.* II. i. 12 *seq.*, and B. C. P. p. 61.

51. 'It' after 'thanke' (in most texts) is unnecessary for sense or metre. Its insertion in the MSS. was probably owing to the decay of the inflexional *e* in the 1st pers. sing. **Thy freendes**, the friends 'of countenance.'

52. **Lye on presse**. In the Prompt. Parv. (ed. Way) '*presse*' in one of its senses is glossed 'pyle of clothe,' *Panniplicium*, *pressorium*; and '*pyle*' is glossed 'of clothys on a presse'; *Panniplicium*. Du Cange explains *pressorium* as '*ad vestes premedas*,' and gives an illustration from Ammianus: *Solutis Pressoriis vestes luce nitentes diligenter explorare*.

In the text, *presse* is probably a 'clothes-press,' which is apparently its meaning in C. T. Prol. 81: 'With lockes crulle, as they were leyd in *presse*'; and in C. T. Prol. 263: 'His semi-cope that rounded as a belle out of the *presse*.' The passage in the text might be explained: 'As your friends are for show and not for everyday use, take them back and stow them away carefully, like clothes in a press.' The figure, if homely, is effective.

53-55. 'Their niggardliness in keeping their riches to themselves is a forewarning that you intend to assail them in their fancied security; a feeble appetite always announces the approach of sickness.' Their niggardliness shows a failing power to appreciate the advantages and duties of wealth, which, as they do not know how to use it, Fortune will take away from them. *Cf.* B. C. P. p. 45 and T. of Melibeus (Tyr. pp. 116, 117), R. R. 5367-5402, 5770-5802. For **wikke**, poor, feeble, *cf.* H. F. iii. 256, and Havelok, 2458 ('wikke clothes').

57. *Pinchest*, findest fault; *cf.* 'Ther coude no wight *pinche* at his wryting;' C. T. Prol., 326.

63. 'Exactly so must I make known my fickleness.' *Brutelnesse* (Mod. Eng. 'brittleness')=fickleness from O. E. *bretan*, to break; *cf.* 'Brutelnesse they fynde, whan they wene sikerness:' Merchantes T. 35. Stanzas iii. (2) and iii. (3) are adaptations from Boethius' Cons. Phil. ii. prose 2.

65-67. 'The execution of the decrees of a sovereign Providence, who disposes everything according to a righteous justice (*lit.* in respect of his righteousness)—this you call *Fortune*.'

71. *Cf.* 'The laste day of a mannis lyf is a manere deeth to fortune:' B. C. P. p. 38. *Interesse*, interest; for this scarce word, *cf.* Spenser, Canto vi. st. 33 of the unfinished book of the *F. Q.*, and see Skeat, i. 547.

76-78. 'At my request, unless you are yourselves willing to relieve him of his trouble, may two or three of you at least be pleased to entreat his best friend, &c.' The construction involves a confusion of direct and indirect speech; 'that' is redundant, as 'preyeth' is the plur. imper. For a similar construction, *cf.* Clerkes T. 513-5,—

'I preye you of your grace
That, but my lord forbad you, atte leste
Burieth this litel body.'

It is not known to whom the Envoy is addressed.

THE FORMER AGE.

This poem is ascribed to Chaucer in MSS. I. and H., the only authorities for the text. In the former, it is inserted in the poet's translation of Boethius' *Consolation of Philosophy*.

The description it gives of Chaucer's own times as an Iron Age or *Kali Yuga* is a sad one, but is confirmed by the records of history and literature. There is no definite evidence on which a date for the poem can be fixed, but the last stanza may contain allusions to the events of 1386-9, the period of Gloucester's ascendancy. See notes.

The poem is in part a free transcription of B. C. P. ii. metre 5; for his account of the Golden Age, the poet was also probably indebted to Ovid's *Metamph.* i. 89-150. Moreover, as Skeat points out, stanza 6 is a recollection of a passage in the *Roman de la Rose*, 8437, etc.

The poem is written in eight-line stanzas with the rime-scheme *ababbcb*, but the last line of the 7th stanza is wanting.

3. They héld' | hem pái'd' || of the frút' es that | they été.

Paied of, satisfied with; see A. A. 123 n.

5. They n'er | é ná't | fer-pám | pred with | outráge.

For-pampred, greatly pampered; see S. A. 83 n. *Outrage*, excess, from O.F. *outrage*, formed with noun suffix *age* from O.F. *outré*, beyond.

7. *Mast* (cf. beech-*mast*), the fruit of the oak, beech, and other forest trees, ordinarily given to pigs. *Hawes*, hawberries, the berries of the common 'hawthorn.' *Pounage*, Mod. Eng. 'pannage'; Cotgrave explains Fr. *panage* as 'pawmage, mastage for swyne.'

9. 'Wounded with the plough'; cf. Ovid *Metamph.* i. 101, 102: '*Nec ullis saucia vomeribus.*'

11. A suspicious line. *Gnodded* - rubbed, crushed by rubbing. M.E. *gnudden*, pt. *gnuddede* (*gnuddeden* occurs in Ancren Riwele); this pt. form might give rise either to *gnodded* or *gnodd'de* = *gnodde*, and perhaps the latter form should be read. 'Ete' is *diss.*

'Which they crushed (i.e. without cooking), and of which they ate in moderation; cf. 'They weren wont lightly to slaken her hunger at evene with acornes of okes':' B. C. P. ii., metre 5.

14. 'The vine grew wild, lying unpruned and with the ground round it untouched by the spade.'

15, 16. 'No one yet ground spices in the mortar for the purpose of making *clarre* or sauce of *galentyne*.' *Clarre*, a drink made

of wine, honey, cinnamon, ginger and other spices, mixed together and *cleared*. (N. E. D.) *Galentyne*, a sauce made of spices and crusts of brown bread steeped in vinegar. See *Fifteenth Century Cookery Book* (E. E. T. S., pp. 77, 8.)

17. *Madder*, a kind of plant (*Rubia*), the roots of which are employed for dyeing what is now called turkey-red. *Weld*, or *Dyer's Weed* (*Reseda luteola*), formerly much used in dyeing, but now superseded. *Woad*, or *woad*, a blue dye extracted from the root-leaves of a plant (*Isatis tinctoria*), formerly much used, and supposed to be the dye with which the ancient Britons stained their bodies. *Litesters*, a dyer, formed from 'liten,' to dye.

19. 'Animals were not hunted' (*lit. knew no injury from sharp-edged instruments or spear*). *Edge* is cognate with Lat. *acies*, an edge; cf. 'to egg,' to instigate.

20. For the double object, cf. Shaks. *Lear* I. i. 272: 'I know you what you are;' and *R. II.* III. iii. 61: 'Mark King Richard how he looks.'

23. The line is suspicious in the number of its syllables, but it may perhaps be read—No bat|ails tromp's|for the we'r|res||folk|ne knéws,—the earlier part of the line requiring rapid utterance. *Knews*, 3 plur., pt.

26. For 'there' see *Introd.* p. xxiv.

27. Cf. Ovid's *Metamorph.* i. 138-140, and B. C. P. ii. metre 5.

33. *Put hem nat in pres*, were not very eager. For 'in pres' see P. F. 603 n.

34. Corrupt in I. and H.; see foot-notes. 'Er' has been inserted in 'wildnesse'; in MSS. *er* is frequently represented by a little curl, which might easily have been omitted. An example of its omission in this word 'wilderness' is provided by 'Truth' 17, in which the Cotton Cleopatra MS. reads 'wildnesse.' 'Places' (I) or 'places of' (H) might have been inserted by a later copyist.

35. Diogenes, the famous cynic, of whom Alexander is reported to have said, 'If I were not Alexander, I should wish to be Diogenes.' The remark in the text "is taken either from Jerome in his *Epistle against Jovinian*, lib. ii., or from John of Salisbury's *Policraticus*, lib. viii. c. 6." (Skeat, i. 541.)

39. 'And will not hesitate, however great the sin may be, &c.' 'For' in consideration of; cf. P. F. 391.

47. See foot-notes. '*Galles*' is possibly a copyist's blunder for '*glete*' (O.F. *glete*), = filth, used metaphorically. The latter word suits the context better (see l. 48), and also best expresses the idea in the passage from the *Roman de la Rose* (8437 *et seq.*), which, as Skeat points out, was apparently imitated by Chaucer. Also cf. R. R. 5364-6: 'That wol not wasshe hir hertes clene of the filthe . . of gredy brenning avaryce.' For

the literary use of 'glete,' cf. Hampole, *Psalms and Canticles* (ed. H. R. Bramley), *Prayer of Habakkuk*, 31 : 'Kastis out of thaire hert all glet' ; and 'Pearl' (ed. I. Gollancz), st. 89, 3, 4.

'Swythe hit (the stream) swange (=rushed), thurgh uch a strete
Withouten fylthe other galle other glet.

49. **Hanberk**, a coat of ringed mail ; *lit.* armour for the neck, O.F. *hauberc*, from O.H.G. *hals*, the neck, and O.H.G. *bergan*, to protect.

50. **Voyded of alle vyce**, emptied of (free from) all vices. **Vyce**, uninflected *plur.* ; see *Introd.* p. xiv.

54. **No taylage** etc., no taxes arbitrarily levied. **Taylage**, strictly, an imposition levied on persons who were not nobles or ecclesiastics, from which no exemption could be claimed.

59. **Nembrot**, *i.e.* Nimrod * (see Genesis x. 8-10), regarded by the Hebrews as the leader of those who attempted to build the tower of Babel ('toures hye,' l. 60), and the reputed founder of Babylon and Nineveh. The name is said to mean 'rebel,' and in the *Old Vulgate* he is described as '*gigas venator contra Dominum Deum*' (=a giant hunter against the Lord God). In the *New Vulgate*, the reading is '*ipse cepit esse potens in terra, et erat robustus venator coram Domino*' (=he began to be mighty in the earth and was a vigorous hunter in the presence of the Lord). Chaucer evidently regards him as a type of ambition, and it is possible that there is in this passage a veiled allusion to the Duke of Gloucester, whose conduct raises the suspicion that he was 'desirous to regne,' and who, with his supporter, the Earl of Arundel, was without doubt a 'mighty hunter' of men 'in the presence of his Lord' the King, as is shown by history in the long list of the King's friends and officers who were executed, banished, or dismissed from office during the years 1386-9.

63. The line seems defective, and Koch supplies 'and' before 'doublenesse.'

64. **Mordre in sondry wyse**, an expression which possibly covers the 'judicial murders' † of the King's favourites, some of whom were executed after a trial which was little better than a mockery of justice.

* For the confusion of classical and Biblical traditions, see Ward's 'Chaucer' (*Men of Letters*), pp. 165, 6.

† The execution of Sir Simon Burley in particular seems to have been an outrageous proceeding. The tutor of King Richard, and chief agent in effecting the Bohemian alliance, he was high in favour with King and Queen, but Richard was informed by Gloucester that, 'if he wished to reign,' Burley must suffer. The latter is said to have knelt for three hours vainly interceding for his life.

TRUTH.

This poem is ascribed to Chaucer in four MSS., and Shirley, in his Trin. Coll. Camb. MS., states that it was 'made on his deeth bedde.' Only one MS. gives the Envoy, which, as Dr Furnivall suggests, might have been suppressed owing to the 'vache' in the first line (see foot-notes).

The poem is a homily on the text, 'Godliness with contentment is great gain,' and without doubt breathes a spirit of pious resignation in which some may see a confirmation, and others the inspiring source, of Shirley's statement. Its tone certainly resembles the solemn and penitential strain of the closing passage in the Persones Tale, and both poem and Tale may possibly reflect a condition of mind that had led to or grown out of the poet's residence among the good clergy of Westminster; for within the precincts of the great Abbey that was shortly to be his last resting place, he had, in December 1399, taken on a lease of 53 years* a tenement in the garden of the Chapel of the Blessed Mary (*Nicolas*). On the other hand, the truth of Shirley's statement has been warmly challenged by Dr Furnivall. "Let any one," he says, "read Chaucer's *Stedfastnesse, Fortune, and Purse* . . . and contrast their failing power and comparative poverty with the mastery and richness of this Truth, and judge for himself whether it was written after they were . . . Out of the confusion and thoughts of the comparatively failing mind that wrote the latter part of the Parson's Tale, the clearness, measure, and weight of the Truth did not spring."

In a few lines the thoughts may have been suggested by Boethius; see Notes.

The poem is a *balade* in *seven-line* stanzas, in which the rimes of the first stanza are employed throughout. The Envoy repeats the refrain. ✓

1. *Dwelle* possibly represents the Scand. form corresponding to O.E. *dwellan* (Icel. *dvelja*).

2. 'Let what you have, however little it may be, satisfy you.' 'Suffyse' is 3rd sing. pres. subj. MS. A. is singular in this reading, which is grammatically intelligible. 'Suffice unto' (var. sp.) is the reading of 13 out of the 15 texts published by the Chaucer Society; but this involves a difficult inversion of the subject and indirect object usually associated with 'suffice.'

3. Cf. B. C. P. p. 45: "For avarice maketh alwey mokeres

* Surely a bit of the poet's old humour.

(—hoarders) to be hated ;” also R. R. 5361-5378. *Climbing, tikelnease* ; cf. *Spenser's Shep. Kal.* vii. 11-14 : ‘This reede is ryfe that, oftentime Great *clymbers* fall unsoft ; In humble dales is footing fast The trode is not so *tickle*.’

4. *Pres hath envy*, envy attends you in the busy haunts of men ; cf. *Monkes T.* 147, 8 : ‘For him that folweth al this world of *pres*, Er he be war, is ofte y-leyd ful lowe.’ *Blent*, for ‘blendeth,’ the 3rd pers. sing. either of (1) *blenden*, to make blind, *lit.* or *fig.*, or (2) *blenden*, to mix, and *fig.* to agitate, disturb. The N. E. D. quotes this line with the reading ‘is blent’ (see foot-notes) as an illustration of (2) in its trans. use ; and, if it is permissible thence to derive an intrans. sense, ‘wele blent overal’ might be explained, ‘wealth is above everything a source of disturbance,’ *i.e.* agitates (the mind).

5. *Savour*, take pleasure in, or perhaps ‘taste.’ This word is generally used with the subject of the thing that gives pleasure ; for its use in the text, cf. *Richard the Redeless*, *Prol.* 55.

6. Cf. B. C. P. p. 54.

7. ‘Truth’ here is the ‘obedience unto righteousness’ (Romans vi. 16), called ‘the perfect law of liberty’ (James i. 25). Skeat quotes John viii. 32 : ‘The truth shall make you free.’

Trouthē, dredē. Some nouns show a final *e* in the *nom.* and *accus. sing.* which does not represent any final syllable in the O.E. form of the *nom.* of the noun. (See *Introd.* p. xiii.) In these instances, the form of the nouns—the sounding of the final *e* in which is often necessary for the metre—is supposed to represent the form of an oblique case in the O.E. declension of the noun. Besides ‘*trouthē*,’ ‘*dredē*,’ above, cf. ‘*bode*’ (P. F. 343), ‘*womanhede*’ (A. A. 299), ‘*dede*’ (A. A. 300), ‘*mede*’ (A. A. 305), &c. See Prof. Child’s *Memoir on the Language of Chaucer and Gower in Early English Pronunciation* (A. J. Ellis), pp. 345-7.

8, 9. ‘Do not disturb your peace of mind by attempting to set right this disjointed world, in the fond belief that Fortune may assist you in your aspiration, for in her fickleness she surprises us with disappointments.’ This remark acquires special significance in the light of Chaucer’s ‘Lack of Steadfastness.’ For ‘tempest,’ cf. ‘Tempest thee nat thus with al thy fortune :’ B. C. P. p. 41.

10. This may be a recollection of Seneca’s ‘*Rebus parvis alta præstatur quies*.’ Cf. also the famous passage in Shaks., *H. V.*, IV. i. 250-301 ; and R. R. 5601-5690.

11. *Spurne, &c.*, to kick against an awl ; cf. the Biblical expression ‘to kick against the pricks,’ and Caxton’s *Gold. Leg.* 127. 2 : ‘It is harde to the to stryve ayenst the alle or prycke.’

12. *Crokke*, an earthen pot. Cf. the expression, ‘Don’t run your head against a stone wall.’

13. *Daunte*, O.F. *danter*, *donter*, Lat. *domitare*, to subdue, tame. *Dede*, sb. plur.; see P. F. 82 n.

16. 'The struggler for material advancement in this world may count on disappointment, as surely as the wrestler may expect to be thrown.'

17-19. Cf. B. C. P., p. 23: 'For yif thou remembre of what contre thou art born, it is not governed by emperoures; ne by government of multitude . . . but o lord and o kyng and that is god that is lorde of thy contree;' also B. C. P., p. 171: 'hire faces (*i.e.* of beasts) enclining (looking downwards) hevieth hire dulle wittes. Only the lynage of man heveth heyest his heyghe heued (=head)—stondeth lyght with hys upryght body . . . this figure amonesteth (admonishes) the that axeth the hevene with thy righte visage;' also cf. R. R. 5657-5664. *Know thy contre, loke up*, are explained by these extracts. *Thank God of al*; cf. P.F. 421 and *note*.

20. *The heye wey*, the upward way.

22. *Vache* (O.F. *vache*, cow) is not easy to understand. This word—not unlike an anagram on the poet's name—may have been playfully added as a gloss in reference to the 'beste' and 'stal' of l. 18, and afterwards erroneously incorporated in the text.

GENTILESSE.

This poem is ascribed to Chaucer in Shirley's MSS. Ashmole 59, Trin. Coll. R. 3, 20, and Harl. 7333. In the first of these, it is quoted in a transcript of a poem of Henry Scogan, who was tutor of the sons of Henry IV., and possibly the Scogan to whom Chaucer addressed an 'Envoy.' In his poem, which was addressed to his four pupils, Scogan advises them to spend a virtuous youth, telling them,—

'By auncestrye thus may yee nothing clayme
As that my maistre Chaucier doth expresse,'

and shortly afterwards quoting Chaucer's 'Gentilesse.'

The subject of true gentility, nobly treated in this poem, was a favourite one with the poet; see W. of R. T. 253-320, and *Tale of Melibeus* (Tyr., p. 117). It is also touched on in R. R. 2188-2202,—lines which, though they occur in a part of the poem supposed, for good reasons, not to be Chaucer's work, breathe

Chaucer's spirit and fairly represent the rhythm of his verse. Gentillesse is in great measure a recollection of passages in Boethius *Cons. Phil.* iii, prose 6 and metre 6, which are too long for quotation.

The text in this book follows Shirley's MS. Ashmole 59, but Shirley's text, as in the case of other poems copied by him, has apparently been edited, as it differs in some of its readings from nearly all the other texts; see foot-notes.

1. The firste stok refers to Jesus Christ; cf. W. of B. T. 261:—
 'Crist wol we claime of him our gentillesse'; also Scogan's poem above referred to, ll. 100-103,—

'Thane is gode (God) stocke of vertuous noblesse,
 And sithe that he is lord of blessednesse,
 That made us alle and for mankynde that dyed,
 Folowe his vertue.'

Shirley's 'firste fadir and foundour' is suspicious.

3. The first 'his' refers to 'fader,' the second to 'man.' Dress = direct; see P. F. 88 n.

5. 'Honor belongs to virtue'; cf. 'Honour ne cometh nat to vertue for cause of dignite (rank) but ayeinward honour cometh to dignite by cause of virtue:' B. C. P. p. 52.

7. *Mitre*, a tall, tongue-shaped cap, terminating in a two-fold point, supposed to symbolise the 'cloven tongues' in the form of which the Holy Ghost appeared to the apostles; in Chaucer's time it was worn by bishops and abbotts. A distinction seems to be made between *crown* and *diadem*. In heraldic language, the 'diadem' is the arched crown worn as a mark of sovereignty; and perhaps this is here distinguished from *crown*, used of *coronets* worn by princes and nobles as well as of kingly crowns. Were, 3 pres. subj. Al, see P. F. 8 n.

10, 11. 'Clean in his spirit and devoted to labour in all that is becoming (in honeste) in opposition to the vice of sloth.'

12. *Heyr*, i.e. mankind; *love*, 3 pres. subj.

18. 'Nobility does not specially belong to any one rank'; cf. W. of B. T. 253-320, where the idea is expanded and illustrated; also 'al the linage of men . . . ben of semblable burthe. On alon is fader of thinges . . . He encloseth with membres the soules that comen fro his heye sete. Thanne comen alle mortal folk of noble seed. Why noysen ye or bosten of youre eldres:' B. C. P., pp. 78, 79.

20. Note the coincidence of rhetorical and metrical stress on the pronouns 'his' and the first 'him.'

LACK OF STEADFASTNESS.

This *balade* (see p. 113), according to Harl. MS. 7333, was made by 'Geffrey Chauciers the Laureall Poete of Albion and sent to King Richard 'thane being in his Castell of Windesore.' In Shirley's MS. at Trin. Coll., Camb., it is said to have been 'made in hees laste yeeres.' There seems no reason for discrediting Shirley's statement. The tone of admonition which apparently characterises the 'balade' might well refer to the misgovernment and disaffection of the last two or three years of Richard's reign. From 1389, when the king declared himself old enough to take the government into his own hands, till about 1397, he governed with moderation, and his administration, except perhaps for the extravagance of the Court, was fairly satisfactory. In the latter year he contracted an unpopular marriage with a French princess, and after this date his policy changed. His moderation gave place to despotism; corruption and extortion were rampant, and he did nothing to restrain the rapacity of his favourites. A melancholy and vivid picture of the times is given in the poem known as 'Richard the Redeless,' and the discontent found expression in the pages of Langland, *P. P. C.* iv. 203-210, who, in an apostrophe, tells the king that, in consequence of his misgovernment, 'no land loveth the, yut leest thyn owene.'

Whatever faults or vices may be charged against the king, it is impossible, in the face of the evidence of State Records, to accuse him of neglecting Chaucer, and it is a pleasant reflection that the old poet, amidst the growing discontent, should have stood loyally by his master and done what he could in warning him and wisely recommending reforms. Further, this message was a display of moral courage as well as loyalty. 'In those days,' says Froissart (*Berners*, iv. ch. 75), 'there were none so great in England that durst speak against anything that the king did'; and, even if this be the language of hyperbole, it was certainly a bold proceeding for a Court poet and pensioner to address his sovereign on dangerous topics. Prof. Ward ('Chaucer,' p. 110) seems to suggest that there is an element of insincerity in the *balade*, in which, after 'commonplace reflections,' the poet flatteringly advises 'a spirited domestic policy.' There could be little insincerity or flattery in detailed allusions to the notorious evils of the king's administration, nor in the suggestion with reference to the gravest of these—the rapacity and illegal actions of his officers and favourites—that evil-doers should be rigorously punished, if he wished to regain the loyalty of his subjects. In his *L. G. W.* (Prol. 353-376, Camb. Text),

Chaucer had already conveyed significant hints as to the course of policy required of the king, but the language of this balade, though moderate and respectful, is more explicit.

1. In its alliteration (*s, t,*) and many long vowels, this line is perhaps intended to be echoic to the sense.

3. **Deceivable**, with an active significance, 'capable of deceiving.' Cf. Shaks. *T. N.*, IV. iii. 21.

4, 5. 'That promise and performance, in the end, are not one and the same thing.' **Up so down**, an old phrase once common, but displaced by the modern 'upsidedown'; 'so' having the force of 'as,' 'as it were,' the phrase *lit.* means 'up as it were down.' S. E. D.

7. '**Stedfastnesse**' seems to denote a steadfast adherence to truth and loyalty (1) in the relations between man and man, and on the part of (2) the subject to his sovereign, and (3) of the sovereign to his subject.

10. **Holde unable**, regarded as wanting in ability. 'Holde' (holden) p.p., now 'held' by *form-levelling*.

11, 12. A remarkable illustration of this was furnished by the king himself, in the share he took in the treacherous seizure of the Duke of Gloucester; see Froissart, ii. pp. 643, 4.

20. **Fikelnesse**, treachery, from *adj.* 'fikel,' treacherous, its old meaning; cf. 'fikel of hire tonge,' Langland, P. P. A. iii. 117.

23. **Hate**, imperat. of *haten*, to hate (O. E. *hatian*).

24, 25. 'Do not put up with anything done in your kingdom that may bring reproach on your position as king.' **Don** is here p.p.

PURSE.

This poem is ascribed to Chaucer in MSS. Fairfax, Harl. 7333, and Pepys, 2006. Its date is approximately fixed by the Envoy, which is obviously addressed to Henry IV. On the other hand, as MS. Harl. 7333 describes the *balade* as 'a supplicacioun to Kyng Richard by Chaucier,' it is possible that the poem is older than the Envoy, and may have had to do double duty. Henry IV. was accepted by an assembly of the estates on 30th Sep. 1399, and on the 3rd Oct. following, Chaucer was granted an annuity of 40 marks in addition to the annuity of £20 Richard had given him (*Nicolas*). The absence of any record of payment of his pension subsequent to 5th June 1400 points to the conclusion that the poet must have died in the latter half of the year, so that in this poem, or at least in its Envoy, we have one of the last pieces of Chaucer's work.

This *balade*, 'full of the poet's old humour and cheeriness,' is, like his Rime of Sir Thopas, an example of burlesque poetry, the type of poem burlesqued being the *Compleynt*. His lady here becomes his purse; her 'daunger and disdain' is its lightness; and to its 'courtesye' and 'mercy' he appeals to save him from approaching death.

The Purse resembles the shorter preceding 'balades' in metrical structure, except in its Envoy, which is a *five-line stanza*, with the unusual rime-scheme, *aabba*. This stanza is employed in the pretty poem called 'The Cuckoo and the Nightingale,' which was at one time ascribed to Chaucer.

4. **Hevy chere**, a clever paradox; the expression, which generally suggests 'gloominess,' here of course refers to the weight of the purse.

7. **Beth**, plur. imperat., used as a playful honorific.

10, 11. Chaucer was apparently partial to yellow or golden hair; cf. B. D. 856-8, K. T. 191, &c. **Fere** (O. Fr. *pair*), here diss. for the rime; cf. Chaucer's A. B. C., 97.

12. **Stere**, pilot or governor; cf. M. of L. T. 315: 'He that is lord of fortune by thy *stere*.'

17. **Toune**, perhaps a copyist's blunder for 'tene,' which would better suit the idea of 'saveour.'

19. 'There is as little money in my purse as there is hair on a friar's tonsure.'

22, 3. **Brutes Albion**, the Albion of Brute. Albion was the name of Britain in the legendary accounts of the history of the country

before the Roman Conquest. The first king of Albion was said to be *Brut*, the great-grandson of *Æneas*.

In his speech to the assembly of nobles, clergy, and commons summoned to accept the resignation of Richard II., and to elect a successor, Henry made a curious claim to the crown, 'as by the ryght blood' and 'through that ryght that God of his grace hath sent me with the help of my kin and of my frendes to recovere it,'* darkly alluding to a claim by conquest. The Assembly, by proceeding to elect him, apparently sanctioned these claims. This explains Chaucer's expressions 'conqueror,' 'by lyne,' 'fre eleccioun.'

* Chronicle of St Albans.

GLOSSARY.

For the abbreviations employed see page 59.

A bar (-) shows that the vowel over which it is placed is to be treated as long. In the discrimination of vowel-lengths, Stratmann's Middle English Dictionary, edited by H. Bradley, has been mainly followed.

- Å**, *interjec.*, alas!
- aboutē**, *adv.* and *prep.*, round about.
- abreyd**, *pt.*, started. S. A. 149n.
- abydē** (n), to wait, abide.
- acloyeth**, *3rd. sing.*, obstructs, over-burdens. P. F. 517n.
- acord**, *accord*, harmony, agreement.
- acordsaunt** to, harmonising with.
- acordē** (n), to agree.
- adamauntes**, load-stones. P. F. 148n.
- adoun**, *adv.*, down.
- afray**, dread, fear.
- after**, *conj.*, according as. P. F. 216.
- agast**, *p.p.*, terrified. A. A. 316n.
- agōn**, *agō*, *p.p.* (O.E. *a-gan*, to go), ago, agone.
- a-grēf**, *adv.*, amiss, grievously.
- al**, (1) *adv.*, quite; (2) *conj.*, although. P. F. 8n.
- al**, *plur.* alle, *adj.*, all. 'Al and sum,' one and all. As *sub.*, P. F. 199.
- al** (O.E. *æl*, *awul*), awl. T. 11 *Albioun*. P. 22n.
- alderbest**, *adj.*, best of all. S. A. 44.
- aldernext**, *adj.*, nearest of all. P. F. 244.
- a-lofte**, *adv.*, aloft.
- al-ōn**, *adv.*, alone.
- als**, *adv.*, also.
- a-lyvē**, *adv.*, alive.
- a-middes**, *adv.*, in the middle, amidst.
- a-mis**, *adv.*, wrongly, unfavourably.
- anore**, anchor.
- a-newe**, *adv.*, anew, again.
- anon**, *adv.*, immediately, soon.
- anon-right**, forthwith, immediately.
- anoyeth**, *3rd. sing.*, injures, gives offence. P. F. 518n.
- apērs** (n), to appear.
- apeyd**, *p.p.*, pleased. A. A. 123n.
- apropred**, *p.p.*, made the property of, appropriated to.
- aray**, array, dress, condition.
- armony**, harmony.
- arōs**, *pt.*, arisen, to arise.
- arwe** (O.E. *earh*), *plur.* arwes, arrow.
- aryvē** (n), to come to shore. F. 38n.
- as**, (1) in combination with the *preps.* 'for,' 'of,' 'to,' &c., has the general sense of 'as far as,' and restricts or specially defines the reference of the *preps.*; (2) in combination with *adv.*—*e.g.*

- 'as now,' 'as fast,' 'as swythe,' &c., has a restrictive force. This use is still common dialectically, but literary English retains only 'as yet.' (3) With 'there,' 'where,' &c., 'as' has no meaning, but seems to convert these words into conjunctions.
- asayš (n), to attempt.
- asp, aspen. P. F. 180n.
- aspre, *adj.*, fierce.
- aspyen, to spy, view.
- assay, essay, endeavour. P. F. 2n.
- asshen, *plur.* asmh, ashes. A. A. 173n.
- astonyen (variants — 'astonish,' 'astound'), to stun, paralyse; *3rd. sing.* astonyeth, *p.p.* astonyed.
- asure, *adj.*, blue, the colour of constancy. See *azure* in *S. E. D.*
- asowne, *adv.*, in a swoon. See *S. E. D.*
- aswythe, *as-swythe, adv. phrase*, as quickly as possible. P. F. 623; A. A. 226.
- attempre, *adj.*, mild, temperate.
- atteynš (n), to attain.
- atyr, attire.
- aungel, *sub. plur.*, angels, P. F. 191n; *gen.* aungeles.
- auter, altar.
- autoritē, (Fr.) authority.
- avauncš (n), to advance, promote.
- avaunten, *with reflex.*, to boast.
- avauntour, boaster.
- avaylš (n), to avail.
- aventurē (Fr.), fortune.
- Averyll, April.
- avouterye, adultery.
- avowe, *sub.*, vow, promise. S. A. 50n.
- avysš (n), *with reflex.*, to consider.
- avysšment, consultation.
- awāke, -eth, *imper.* (O.E. *awacian*), awake.
- awaytinges, *plur.*, attention, attendance.
- awē (O.E. *ege*), awe.
- a-wey, awayš, *adv.*, away.
- awhaped, *p.p.*, utterly confounded. A. A. 215n.
- axen (O.E. *ascian, acsian*), to ask, *pt.* axede, *axed, p.p.* axed.
- ayen, (1) *adv.*, again; (2) *prep.*, in the presence of. P. F. 443.
- ayens, *prep.*, against, in preparation for. P. F. 342.
- ayeyn, *prep.*, contrary to, in preparation for.
- Bad, *pt.* bēden. S. A. 151n.
- bagge (O.N. *baggi*), *plur.* bagges, bag.
- Balade. See p. 113.
- balaunce (in), in suspense.
- baner, banner.
- bār, *pt.* bāren.
- batail, battle.
- bed (O.E. *bedd*), *dat.* bedde, *gen.* beddes, bed.
- bēden, to command, to pray, *pt.* bad, *p.p.* bede. S. A. 151n.
- befallš (n), *pt.* befl, to happen.
- beforn (O.E. *beforan*), *adv.*, before.
- begon (wel), *p.p.* as *adj.*, merry. P. F. 171.
- beholdš (n). A. A. 80n.
- behettš, *pt.*, promised. P. F. 436n.
- behoven, *impers. vb.*, to be fitting. T. 5.
- behyndš, *adv.*, behind, in the background.
- bek, beak.
- bendš (n), to bend, bow.
- bemygnš (Fr.), gracious.
- bemygnšly, *adv.*, meekly, humbly. P. F. 370n.
- berafte, *pt.*, beriven, to bereave.
- bārš (O.E. *bār*, O.L.G., O.H.G., *bāra*), beer.
- bāren, *pt.* bār, *p.p.* born, to bear. 'Bere on hond,' see A. A. 158n.
- bērth, for 'bereth,' *3rd. sing. pres. indic.*
- besečen, to beseech.

- be-set**, *p.p.*, bestowed, used. P. F. 598.
besily, *adv.*, busily, carefully.
business, labour, task, trouble, occupation.
bestš (O.F. *beste*), beast.
besy, *adj.*, anxious, careful.
besyde, *prep.*, beside.
besyen, *pt.* besyede, to busy, occupy.
bet, *adv.* and *adj.*, better. S. A. 93n.
bethinkš(n), to imagine.
betwix, **betwixen**, *prep.*, between, betwixt.
betydš (n), to happen.
bewreyš (n), to bewray, betray.
bidden, to pray. S. A. 151n.
bilder, builder. P. F. 176n.
bird. See P. F. 192n.
blšched, *p.p.*, blšchen, to bleach.
blent, for 'blendeth' see T. 4n; in P. F. 600 = blinds.
blent, *p.p.*, blenden, to blind. S. 18.
blew (O.F. *bleu*), *plur.* blewš, *adj.*, blue.
blissš (O.E. *bliss*, but generally *diss.*), bliss.
blythš (O.E. *blithe*), *adj.*, blithe, glad.
blyvš, *adv.*, quickly. P. F. 604n.
bödš, P. F. 343n; *dat.* bödš, request, bidding, A. A. 119.
bök (O.E. *boec*), *dat.* böke, *plur.* bökes, book.
boldš (n), to become bold.
bönš (O.N. *bön*), boon, request.
bord, board, plank.
bötš (O.E. *bot*), remedy, redress.
böthš (Scand. and generally *diss.*), *adj.* and *pron.*, both.
boundš, *p.p.*, bynden, to bind.
bourded, *p.p.*, joked.
boures, *plur.*, bowers. P. F. 304n.
bōw (O.E. *bōg*, *bōh*), *dat.* bōwš, *plur.* bōwes, bough.
bōwš (O.E. *boga*), a bow for shooting.
bowš (n), to yield, be submissive.
brāk, *pt.*, brāken.
brast, *pt.*, bresten, bersten, to break, burst.
braunchš, *dat.*, *plur.* braunches, branch.
brād, bread.
brāken, *pt.* brāk, *p.p.* y-brōke, to break.
brēker, one who breaks.
brennš (n), *p.p.* brent, to burn.
breštš, *dat.*, breast.
breyd. A. A. 124n.
bringen, *pt.* broughte, *p.p.* brought, to conduct, to bring.
brutelnesse, fickleness. F. 63n.
Brutes, *gen.* of Brute. P. 22n.
buk, buck.
but if, unless.
buxumnesse, obedience, submission.
by, *prep.*, in reference to. P. F. 4, 477, 599.
byš, 1st. *sing. pres. indic.* buy, purchase. A. A. 255n.
bytš (n), to bite.
Callš (n), *pt.* called, to call.
cārš (O.E. *caru*), care, anxiety.
careyne (Fr.), carrion, a dead body.
castš, *pt.*, casten, to cast.
casten, with *reflex.*, *pt.* caste, devise, plan. A. A. 208.
caughtš, *pt.*, cacchen, to catch.
causšles, *adv.*, without reason.
cāvš (O.F. *cave*), a cave.
certes, *adv.*, surely, certainly.
chāre (O.F. *char*), chariot.
chargš, (1) load, A. A. 32; (2) duty. 'No charge' = no matter, P. F. 507.
charité (Fr.), kindness, charity.
chaungš (n), to change.
Chante-pleure. A. A. 320n.
chērš (O.F. *chere*), (1) countenance, (2) behaviour, P. F. 488. 'Make chere,' A. A. 108n.
cherl, churl.
cheryšš (n), to cherish.

- chessen**, *p.p.* chēsen, *3rd pres.* *indic.* chēseth, to choose.
chessē (O.F. *eschec*), *dat.* the game of chess.
cheynē (O.F. *chaîne*), chain.
choys, choice.
ciš (Fr.), city.
cipres, cypress.
cladde, *pt.*, **clad**, *p.p.* clōthen, to clothe.
clarrē. F. A. 16*n.*
claymen, to claim.
clefte, *pt.*, **clēven**, to cleave, split (originally strong).
clēnē (O.E. *clāne*), clean, pure.
clēpen, to call.
clēr (O.F. *cler*), *adj.*, *plur.* clērē, clear, bright, pure.
clerkes, *plur.*, clerks, learned men.
climbing, *v.b. sub.*, climbing, ambition.
cofere, *cofre* (O.F. *cofre*), coffer, coffin.
cokkoo, cuckoo.
cōldē (n), to become cold.
cōldē, *adj. plur.*, cold. P. F. 187.
colour, colour, appearance. F. 21.
comen, *pt.* **cam**, *p.p.* **y-come**, to come.
comoun, *adj.*, (1) common, (2) public, or belonging to the people or State.
compleyning, a 'compleynt.' See p. 108.
comprehended, summed up in a few words. A. A. 83.
conclusioun, decision; 'in conclusion,' after all, in the end.
conning, cunning.
conseyl, counseyl, plan, secret.
contrē (Fr.), country.
conyes, *plur.*, conies, rabbits.
cormeraunt, cormorant.
coroued, *p.p.*, **corouen**, to crown.
cornpicioun, destruction; *fig.* destroyer, P. F. 614.
couchede, *pt.*, **couchen**, to lay down.
coudē, *pt.*, **connen**, to know, to be able.
coverchief. P. F. 272*n.*
covetyse, covetousness.
coyn, coin.
craft, (1) knowledge, P. F. 1*n*; (2) cunning, artifice.
crānē O.E. *crān*, O.N. *trani*, a crane.
craumpissheth. A. A. 171*n.*
crēpē (n), to creep.
crōked, *adj.* as *sub.* T. 8*n.*
crōkedly, *adv.* A. A. 171*n.*
crokkē (O.E. *crocca*), an earthen pot.
crounē (O.F. *corōne*, *corūne*), crown. G. 7*n.*
crōwē (O.E. *crāwe*), crow.
cryen, *pt.* **cryedē**, **cryde**, to cry. **cunning**, skill.
cūrē (O.F. *cure*), care. P. F. 369.
Dālē (O.E. *dæl*), *dat.* dale, valley.
dar, *anom. vb.*, *pt.* **durste**, dare.
daunce (O.F. *dance*), dance, emotions of joy. A. A. 214.
Daunger. See P. F. 135*n*, A. A. 186*n.*
daunsen, *pt.* **daunsede**, to dance.
daunten, to daunt, subdue, P. F. 114*n*; **dauntē**, *imper. sing.*, T. 13.
debonayrly, *adv.*, graciously.
deceivable, *adj.*, full of deceit.
dēd (O.E. *dæd*), *plur.* **dēdes**, **dēdē**, deed.
dēd (O.E. *dēad*), *adj.*, *plur.* **dēde**, dead, lifeless, sluggish.
dēdly, *adj.*, deadly.
defense, protection, covering.
defyēn, to defy.
degré (Fr.), rank, manner.
delicasye, wantonness.
delytē (n), to delight.
dēmē, **dēmen**, to judge, suppose.
dempnen, damn, condemn.
departē (n), to separate.
dēpē, *adv.*, deeply.

- dērs** (O.E. *deore*), (1) *adj.*, dear, loved, precious; (2) *adv.*, dearly, at a high price.
derk, *adj.*, dark.
derked, *p.p.*, **derken**, to make dark.
desport (O.F.), **disport**, sport.
desteny, destiny, fate.
devynē (n), to divine with.
devysen, to describe.
deyē, **deyen**, *pt.* **deyede**, **dyde**, to die.
deyneth, *with reflex.*, deigns, condescends.
deyntē, value, worth. A. A. 143n.
diffynē (n), to define.
dignitē (Fr.), honour.
dischevellē (Fr.), *p.p.* used as *adj.*, dishevelled. P. F. 233.
discrecioun, discretion, discrimination. F. 3.
discrētly, discreetly.
Disclain. P. F. 185n.
disfigurat, disguised.
disobeysaunt, *adj.*, disobedient.
dispyte, *dat.*, contempt.
dissimulour, dissembler.
distreyneth, *3rd. sing. pres. indic.*, strains, grasps. P. F. 237.
divisioun, distinction. F. 33.
dōkē (O.E. *dūce*), duck.
dōm, *dat.* **dōmē**, doom, judgment, decree.
dōn, *p.p.* **dō**, **y-dō**, to do, to cause to do. P. F. 221, 694.
dong-hil, dunghill.
dōrs (O.E. *duru*), door.
douvē (Scand. *dūfa*), a dove.
drākē, drake. *See S. E. D.*
drawen, *pt.* **drow**, *p.p.* **y-drawe**, to draw, move.
drēd, *dat.* **drēde**, (1) fear, (2) doubt; 'no drede,' out of doubt.
drēden, to dread; *imper.* **drēd**, P. F. 157.
drēdful, (1) timid, (2) attended with fear.
drēmen, to dream.
dressen, **dressē**, to prepare, direct.
dreyē, variant of 'drye,' *adj.* as *sub.*, the dry. P. F. 380.
dreyntē, *pt.*, *p.p.* **dreynt**, **drenchen**, to drown.
drōf, *pt.*, **dryven**, to drive.
dronkē, *p.p.* for 'dronken,' drunken.
drope (O.E. *dropa*), a drop.
drow, *pt.*, **drawen**.
dryē (O.E. *dryge*), *adj.*, dry, without water. P. F. 189.
dryē (O.E. *dreogan*), *1st. sing. pres. indic.*, A. A. 333; *3rd. plur. pres.*, P. F. 251; **dryen**, to endure, suffer.
dryvē (n), *vb. intrans.*, to be impelled along. F. 46.
dul, *adj.*, dull, stupid.
dunnē, *adj.*, *plur.*, dun-coloured.
dūrē (n), to endure, last.
dūrste. *See Anom. Verbs, Introd.*
dwellē (n), to dwell; *imper.* **dwelle**, T. 1n.
dyadēmē (Fr.), diadem. G. 7n.
dyen, *pt.* **dyede**, **dyde**, to die.
Ebbē (n), to ebb.
effect, reality, deed. F. 34.
eftē (O.E. *eft*), *adv.*, again.
eggē (O.E. *ecg*, O.L.G. *eggia*), edge, sword.
ēgle (O.F. *egle*), *plur.* **ēgles**, eagle.
ēk, **ēkē**, also.
elde (O.E. *ylde*, *ældu*), age, time.
eleccioun, election, choice.
ēles, *gen.*, eel. P. F. 346.
elles, *adv.*, else.
emeraude, emerald.
emperece (Fr.), empress.
enclynē (n), to incline, dispose.
encreēsen, *pt.* **encreēsede**, to increase.
endē, *1st. sing. pres. indic.*
enden, to end. A. A. 342.
endē (O.E. *ende*), end.
endytē (n), to indite.
engendrere, engendering.

- ensaunple (Fr.), example.
 entente (Fr.), intent, purpose, feeling, disposition.
 entermes. P. F. 665n.
 entermeten, *with reflex.*, to meddle with. P. F. 515n.
 entre(n), to enter.
 entryketh, 3rd. *sing. pres.*, ensnares, engages.
Envoy. See p. 113
 erande (O.E. *ærende*), message.
 ɛrē (O.E. *ǣre*), plur. ɛrēs, ear.
 ermē(n), to grieve.
 errour, (1) perplexity, doubt, P. F. 146, 156; (2) vagaries, F. 4.
 erthē (O.E. *eorthe*), earth.
 ɛse (O.F. *eise, aise*), ease, comfort.
 espyen, *pt.* espyed, to espy.
 ɛst, east.
 ɛstāt, condition, rank.
 ɛsy, *adj.*, conducive to ease. P. F. 382n.
 ɛtē(n), to eat.
 even, *adv.*, exactly. S. A. 77.
 everich, *pron.*, every one; everich other, each other.
 evil, *adv.*, as in 'evil apeyd,' ill-pleased.
 ew, yew.
 eyen, *plur.*, eyes. P. F. 172.
 eyr, air.
 Fæcē (O.F. *face*), face.
 facound, *adj.*, eloquent.
 facoundē (O.F. *faconde*), eloquence.
 fallen, *pt.* fl, to fall, to happen.
 fantasyē (Fr.), fancy.
 farē (O.E. *faru*), condition, fortune.
 fāren, to go, to behave.
 fast, *adj.*, firm, fixed, secure.
 fastē, 1st. *sing. pres. indic.*, fast, abstain from food.
 faste, *adv.*, quickly, fast, soundly.
 faylen, to fail.
 fayr (O.E. *fæger*), *adj.*, beautiful.
 fayrē, *adv.*, fairly, clearly.
 fecchē(n) (O.E. *feccan*), to fetch.
 federes, *plur.*, feathers.
 feld, *plur.* feldes, field.
 feldēfartē, fieldfare, a kind of thrush. P. F. 364n.
 fēlō (O.E. *fela*, cognate with Greek *πολύς*), much, many.
 fer, *adv.*, far.
 ferdē, *pt.*, fēren.
 fērē (O.E. *ge-fēra*), companion.
 fērē (O.E. *fær*), fear.
 fēren, *pt.* ferde, to go, fare, behave.
 fer-forth, *adv.*, far.
 ferseē, *adj. voc.*, fierce. A. A. 1.
 ferther, *adv.*, further.
 fesaunt, pheasant.
 fētē, *dat. plur.*, fōt. S. A. 156.
 fetē, *pt.* feten (O.E. *fetian*), to fetch.
 fewē (O.E. *fea*, *sing.* and *plur.*; *feawe*, *plur.*), *adj.*, few.
 fey (O.F. *fei, feid*), faith.
 feynen, to feign.
 fight, for 'fighteth.' P. F. 103.
 fikelnesse, deceitfulness, treachery.
 fl, *pt.*, fallen.
 fillē, *sub. adj.*, his fill. A. A. 195.
 finnes, *plur.*, fins.
 flaume (O.F. *flamme*), flame.
 flēen, flēn, to flee, *imper. flē*.
 flēs, fleece.
 flētē, 1st. *sing. pres.*, flēten, to float.
 floures, *plur.*, flowers.
 floureth, 3rd. *sing. pres.*, flouren, to flower.
 flyē (O.E. *fleōge, flȳge*), *plur.* flyēs, a fly.
 flyēs, bees. P. F. 353n.
 fol, fool.
 fōn, *plur.* of fō, foes.
 fond, *pt.*, fynden.
 fonde (O.E. *fundian*), to endeavour. A. A. 47; P. F. 257.
 for, (1) *prep.*, 'on behalf of,' P. F. 505; 'in consideration of,' P. F. 391, 497; 'as regards,' P. F. 229; 'by reason of,' P. F. 336; 'for fear of,' or 'on account of,' P. F. 463, 657; (2) *conj.*, because,

- P. F. 107, A. A. 195; (3) intens. prefix S. A. 83n.
- forbæde, 3rd pres. subj., forbæden, to forbid. P. F. 582.
- forǵē (n), to forge.
- formel (Fr.), mate; used of birds.
- for-pampred, p.p., excessively pampered. S. A. 83n.
- fors, 'no fors,' see P. F. 615n.
- for-seyd, p.p., before described.
- forthering, vb. sub., furthering.
- for-wæked, p.p., worn out with watching. S. A. 83n.
- forwe (O.E. *furh*), plur. forwes, furrow.
- for-wæped, p.p., worn out with weeping. S. A. 83n.
- for-wéry, very weary. S. A. 83n.
- forýevē, forýeven, p.p., forgiven.
- fostred, p.p., fostered.
- fōt, dat. fōtē, plur. fēt, dat. fētē, foot.
- foulē, adv., foully.
- foundē, (1) p.p. A. A. 241; (2) 2nd. sing. pt. F. 20; (3) 3rd. plur. pt. S. A. 46, fynden.
- frē, adj., (1) liberal, generous; (2) unconstrained.
- frēdom, complacency.
- frendes, plur., friends.
- frērē (O.F. *frere*), friar.
- fretē(n), p.p., freten, to devour.
- freut, fruit.
- furlong. A. A. 328n.
- fylē(n), to file.
- fynden, pt. fond, found, p.p. foundē, y-found, to find.
- fyr-brond, torch.
- Galaxyē. P. F. 56n.
- galentyne. F. A. 16n.
- gallē (O.E. *gealla*), (1) lit. gall, F. 35; (2) fig. bitterness, anger, F. A. 47.
- gāmē (O.E. *gamen*), game, sport.
- gan, sing. pt., ginnen.
- garlondes, garlands.
- gatē (O.E. *geat*), dat., gate.
- gay, gaily dressed. P. F. 234.
- geaunt, adj., giant.
- gemmē (O.F. *gemme*), plur. gemmes, gem.
- gent, adj., well-born, gentle.
- gentil, adj., gentle, well-trained. P. F. 237; noble, P. F. 373, 550,
- gentilese, nobility, courtesy.
- gentils, nobles, well-born folk. A. A. 67.
- gessen, to suppose, guess.
- getē(n), to get, pt. gat; 'hir gat no geyn,' she did not get any gain. A. A. 206.
- gilt, guilt.
- gilte, adj. plur., golden, of gold.
- ginnen, pt. sing. gan, plur. gunne; see *Intro.* p. xix.
- gladē, adj. plur., glad.
- gladen, to be glad.
- glotenyē (Fr.), gluttony.
- gnodded, pt., gnodden, to rub, crush. F. A. 11.
- goddēs, goddessē, goddess.
- gōld-bete, covered with beaten gold.
- gōlē. P. F. 556n.
- gōs, gen. gōses, goose.
- gōshawk, goshawk.
- gōst, spirit, soul.
- grāmē (O.E. *grama*), harm, injury.
- graunt (O.F. *grant*), adj., great; 'grant mercy,' F. 29n.
- graunten, to grant; graunteth, imper. plur., P. F. 643.
- grēnē (O.E. *grene*), adj., green.
- grēnē, sub., a green grass plot. P. F. 328.
- grētē, sub. adj., sum and substance. P. F. 35.
- grevaunce (Fr.), grievance, discomfort.
- grisly, awful, causing terror.
- grobben, to dig.
- guerdoninge, vb. sub., reward.
- gunne, plur. pt., ginnen.
- gyē, imper., gyen, to guide, direct. A. A. 6.
- gysē (O.F. *guise*), way, guise.
- Haboundaunce, abundance.

häll n), to haul, to draw.
 halfe, *dat.*, half, side, behalf.
 halles (O.E. *hall*), *plur.*, halla.
 P. F. 304a.
 hals, neck.
 halt, for 'holdeth.' F. 38.
 han, to have, *3rd. pres. sing.* hath,
plur. han; *pt.* hadde, had.
 hangen, *pt.* heng, to hang. S. A.
 79n.
 hatš (O.E. *hatian*), *sing. imper.*,
 hate thou. S. 23n.
 hătš (O.E. *hætu*), hate, hatred.
 hauberk, a coat of mail. F. A.
 49n.
 hauteyn, *adj.*, proud. *See*
 'haughty' in *S. E. D.*
 hawes, *plur.* F. A. 7n.
 haylš (n), to hail.
 häd, *plur.* hädas, head.
 hed, care, attention.
 hëlš (O.E. *hætu*), health.
 hellš (O.E. *hel, helle*), hell, *fig.*
 torments. S. A. 123n.
 helme (O.E. *helm*), helmet.
 heng (*plur.* henge), *pt.*, hangen.
 P. F. 282; S. A. 79n, 131.
 hente (=hent+de), *pt.*, henten,
 to seize, catch.
 hëren, *pt.* herde, to hear.
 here-to-fore, *adv.*, before this.
 herkne, herkneth (O.E. *herc-*
nian), *imper.*, herknen, to hear,
 attend.
 heroun, heron.
 hert, hart.
 hertš (O.E. *heorte*), *gen.* hertes,
 heart.
 hertšly, heartily, truly.
 hestš (O.E. *hæst*), behest.
 hete, is or was called. S. A.
 20n.
 hette, *pt.*, hsten, to make hot.
 hevens, *gen.* hevene, hevences.
 P. F. 72n.
 hevenelych, *adj.*, heavenly.
 heviness, sadness.
 hevly (O.E. *hefig*), heavy.
 hewš (O.E. *heow*), *dat.*, hue, colour.
 P. F. 258.

hey, *adj.*, *plur.* heye, high, up-
 ward.
 heyr (O.F. *heir*), heir.
 heysugge. P. F. 612a.
 highte, is or was called. S. A.
 20n.
 hil, *dat.* hille, hill.
 holden, *pt.* held, *p.p.* holdš, to
 hold, restrain, regard.
 holm. P. F. 178a.
 hōlsom, *adj.*, wholesome.
 hōly, *adv.*, wholly.
 hōmš, home (used as *adv.*).
 hond, hand.
 honesté (Fr.), honourableness.
 G. 11.
 honourable, *adj.*, having honour.
 honouren, to honour.
 hony, honey.
 hord, money-hoarding.
 hōtš, *adj. plur.* and *def. adj.*, hot.
 humblesš, humility.
 hyden, to conceal.
 hyš, *adv.*, in high tones, loudly.
 P. F. 499.
 hyš, hyen, to hasten.
 hyēne, hyena.
 hynde (O.E. *hind*), female deer.
 hyrš (O.E. *hyr*), hire, payment.

Ilke, *def. adj.*, same. P. F. 433.
 interesse, interest. F. 71n.

Jangler, a talker.
 jangling, jangling, noisy.
 Jasper. P. F. 230n.
 Jay. P. F. 346n.
 Jalous (Fr.), *adj.*, jealous.
 Jolyte (Fr.), merriment, gaiety.
 Joyš (O.F. *joie*), joy.
 Jugš (O.F. *judge*), judge.
 Jugš (n), to judge.

Kakeling, cackling.
 karf, *pt.*, kerven.
 kēnš, *adj.* (O.E. *cene*), sharp,
 severe, eager.
 kēp, *sub.*, keep, heed.
 kervš(n), *pt.* karf, *p.p.* korven,
 to cut.

- kevered, *p.p.*, covered.
 keyš (O.E. *cege*), key.
 kid, *p.p.*, for 'kythed' by
syncope. F. A. 46.
 kirtles, *plur.*, petticoats,
 kirtles.
 knešs, *plur.*, knees.
 knettš(n), *p.p.* knet, to knit,
 fasten.
 knewš, *2nd. sing. pt.*, knowen.
 F. 21.
 knight-höde, *dat.*, knighthood.
 knownen, *pt.* knew, *p.p.* knowe,
 y-knowe, to know.
 korven, *p.p.*, kerven.
 kynde (O.E. *cynd*), kind, nature.
 P. F. 174.
 kyndš (O.E. *cynde*), *adj.* kind,
 natural, native.
 kytš (O.E. *cyta*), kite.
 kythš(n), *p.p.* kid, to make
 known, to show, proclaim.
- Ladde**, *pt.*, lēden.
 lak, lack, fault.
 lakš (O.E. *lacu*), lake.
 languissing, *pres.p.*, languishing.
 largesse, generosity, liberality.
 larkš (O.E. *lāwerce*), lark.
 last, for 'lasteth.'
 laundš (O.F. *lande*), a lawn.
 P. F. 302n.
 laurer, laurel, laurel leaves,
 crown of laurel.
 lāwš (O.E. *lagu*), law.
 lēden, *pt.* lēdde, *p.p.* lēd, to
 lead.
 lēf (O.E. *lēof*), *adj.*, dear, glad.
 lenden, *pt.* lente, *p.p.* lent, to
 lend.
 lenger, *comp.*, lengest, *superl.*
 of 'long.'
 lēš(n), to learn, to teach.
 lēred, *adj.*, learned.
 lernš(n), to learn.
 lēs. See A. A. 233n.
 lēš(n), to lose. See loste.
 lessš (O.E. *læssa*, *læsse*), *adj.*
comp. of lital.
 lest, for 'lestest.' P. F. 114n.
- leste, *adj. superl.* of lital.
 let, for 'letteth.' P. F. 151.
 lētš, lēten, letten, (1) to leave,
 quit, (2) to let, allow.
 lettš(n), to hinder.
 lēvš(n), to believe. P. F. 496.
 lēvš(n), to leave; *imper.* leve.
 lēve (O.E. *leaf*), leave, permis-
 sion. S. A. 110.
 lewed (O.E. *læwed*), belonging to
 the laity, unlettered.
 lewednes, ignorance, ignorant
 people.
 leyd *p.p.*, leyde *pt.*, leggen, to
 lay, place.
 leyser, leisure.
 light, *adj.*, easy, P. F. 553;
 lightš, *plur.*, bright, glittering,
 P. F. 188.
 likerous, licentious.
 limmes, *plur.*, members of the
 body.
 lissš(n), to assuage, to relieve.
 liste, *impers. vb.*, *pt.* ('him, hir,
 &c. liste,' he, she, &c. pleased).
 lital, *adj.*, little.
 litestēre, a dyer.
 lōken (O.E. *locian*), to look,
imper. lōkš.
 longen, (1) to long, desire eagerly,
 (2) to belong.
 lōrš (O.E. *lār*, Dan. *lære*, Swed.
lära), lore, doctrine, precept.
 lōs, *adj.*, loose.
 lostš, *pt.*, lēsen, to lose, origin-
 ally *str. vb.*
 loudš, *adv.*, loudly.
 lovš (O.E. *lufu*), love.
 lowš, *adv.*, humbly, meekly.
 lychš, *adj.*, like, similar.
 lyš(n), (O.E. *lōgan*), to tell lies.
 lyen (O.E. *licgan*), to lie, lie
 down.
 lyken, to please (used imper-
 sonally).
 lyne (O.F. *line*), lineal descent.
 P. 23.
 lytš, *sub.*, a little. P. F. 28, 264.
 lyvša, *gen.* used as *adj.* P. F.
 641; S. A. 115.

Mader, madder, a kind of dye.
magesté, majesty, royalty.
maistresse, mistress.
måks (O.E. *gemaca*, Scand. *makt*),
 mate, partner. Modern 'mate'
 is probably a corruption of this
 word; for the change of *k* to *t*
cf. M.E. *bakke*, Mod. Eng. *bat*.
måken, *pt.* måde, *p.p.* mäd,
 y-måked, to make.
man, *gen.* mannes, man.
maner, manërë (O.F. *maniere*),
 manner. As *adj.* see P. F. 54n.
manslaughtre, murder.
måsed, *p.p.*, måssen, to become
 dizzy.
mast F. A. 7n.
måt, dejected. A. A. 176n.
mater, matërë (O.F.), matter.
maydë (O.E. *mægden*), a maiden.
maystow, mayst + thou.
maystryë (O.F. *maistrie*), lord-
 ship, mastery.
méd (O.E. *mæd*), *dat.* mēde,
 mead, meadow.
mēð (O.E. *með*, O.L.G. *mēða*,
 O.Fris. *mēde*), meed, reward,
 A. A. 305; bribery, corruption,
 S. 6.
medecyne (O.F. *medecine*),
 medicine.
mēk, mākë, *adv.*, meek.
mellë (O.E. *myln*, O.H.G. *mulin*,
mulî), mill.
memorial, *adj.* recording, bring-
 ing to memory.
mēnë (O.F. *moien*), *adj.*, mean,
 middle.
mēnë (n), *pt.* mente, *p.p.* ment,
 to mean, indicate.
merciable, merciful.
merlioun, merlin.
mesürë (Fr.), plan, method.
 P. F. 305.
mēte (O.E. *mete*), meat, food.
mēten (O.E. *mætan*), *pt.* mette,
 to dream.
mēten (O.E. *mætan*), to meet.
mēvë (n), to move.
michel, *adj.*, much.

miracle (Fr.), wonder.
mirthëles, *adj.*, without joy.
mis, *adv.*, amis.
missë (n), to fail.
mis-seye, *1st. sing. pres.*, to say
 wrong, mistake.
mochel, *adv.*, much.
moder, mother.
mordren, to murder.
morter, mortar.
morwë, morrow, morning.
mōten. See *Introd.* p. xx.
mowë, *1st. sing. pres. subj.*, may.
 S. A. 51.
moyst, *adj.* as *sub.*, moisture.
 P. F. 380.
murye (O.E. *myrge*), *adv.*, merrily.
musë. See *Introd.* p. xx.
myndë (generally *disa.*), mind.
myselven, myself.
myte (Old Dutch, see *mite*
S. E. D.), a small coin, a trifle.
mytre. G. 7n.

Na, *adv.*, not. P. F. 14n.
nam = ne + am.
nāmë (O.E. *nama*), name.
nāmly, *adv.*, especially.
nat, *adv.*, not.
nath = ne + hath.
natheles, *adv.*, nevertheless.
ne, *conj.*, nor. P. F. 205, 209.
necligent, negligent.
nēd, *gen.* nēdea, *dat.* nēde, need.
negardye, stinginess.
nekkes, *plur.*, necks.
nērë, *comp.* of nygh.
newë, *adj.*, (O.E. *neowe*, *niove*),
 new.
newfangelnesse, love of novelty.
next, *superl.* of nygh.
neyther = ne + eyther; **neyther**—
 ne, neither—nor.
nighë (n), to become night.
nil = ne + wil.
nis = ne + is.
niste = ne + wiste.
noIde = ne + wolde.
nōn = ne + ðn = no one.
not = ne + wot.

- nothing, *adv.*, in no way.
 nought, *adv.*, in no way.
 noubre, number.
 noysš (O.F. *noise*), noise, sound.
 nycetš, folly.
 nynš (O.E. *nigon*), nine.
- O, *prep.*, of.
 observaunce, observance, duty.
 of, *adv.*, off, away. P. F. 494.
 of, *prep.*, (1) 'in consequence of,' P. F. 555; (2) 'in regard to,' P. F. 299, 317, 421n, 486; (3) denoting duration of time, P. F. 484. See *Intro.* p. xxi.
 of-caste, *imper. sing.*, cast off. P. F. 132.
 ōk, *dat.* ōkš, oak tree.
 o-loftš, *adv.*, aloft.
 olyve, olive.
 ōn, *adj.*, one.
 on-lyvš, *adv.*, alive.
 ones, *adv.*, once.
 on-two, into two pieces.
 ony, variant of 'any.'
 oppresš(n), to interfere with, suppress. F. 60.
 or, (1) *adv.*, before, A. A. 100.
 (2) *prep.*, before, F. 30.
 ordinaunce (Fr.), ordinance.
 orloge (O.F. *horloge*), sun-dial, clock, timepiece.
 ost (O.F. *host*), host, army.
 other, other, *plur. adj.*, P. F. 228, 332; other—or, either—
 or, A. A. 284, 285.
 oulš (O.E. *ūle*), *plur.* oules, owl.
 outrage, excess, superfluity. F. A. 5n.
 over-al, *adv.*, everywhere, all round.
 over-measure, immeasurably.
 over-shake, *p.p.*, driven away.
 owene, *adj.*, own.
- Paied, *p.p.*, paien, to pay, satisfy.
 paisible, *adj.*, peaceable.
 pšle (O.F. *pale*), *adj.*, pale, pallid.
 paleis palace.
- parde—Fr. *pardieu*.
 parfit, *adj.*, perfect.
 paunchš (O.F. *panche*), belly.
 pay (O.F. *paie*), pleasure, satisfaction. 'More to pay,' with more satisfaction, P. F. 474, and see 271.
 payre (O.F. *pair*), pair.
 pšce (O.F. *piece*), piece, part.
 pšcok, peacock. P. F. 356n.
 penaunce, punishment.
 pšřš (a variant of 'payre'), peer, equal.
 perseth, *3rd. pres. sing.*, pierces.
 pšs, peace.
 pilr, *plur.* pileres, pillar.
 pinchen, to find fault with.
 pšper, used for pipes, that acts as a piper. P. F. 178n.
 pitous, (1) feeling pity, G. 9;
 (2) sad, sorrowful, S. A. 41, A. A. 9.
 plšřš (O.F. *plate*), plate armour.
 plš, *plur.* plššs, plea, suit.
 plesaunce, pleasure, happiness.
 plššš(n), to please.
 pleting, pleading.
 pleyš, *1st. sing. pres. indic.*, am joyous. A. A. 321.
 pleyn, *adj.*, plain, smooth., P. F. 180; simple, full, open, P. F. 126, 528, A. A. 264. M.E. 'pleyn' appears to represent both Fr. *plein* (Lat. *plenus*), full, and Fr. *plain* (Lat. *planus*), even, level.
 pleynš (n), to lament.
 plight, *p.p.*, plighen, to plight, to pledge.
 plyt, *dat.* plyte, (1) danger, (2) engagement, (3) condition. A. A. 297. See *plight*, S. E. D.
 popinjay, parrot.
 port (O.F.), bearing, demeanour.
 porter, door-keeper.
 pounage. F. A. 7n.
 poure (O.F. *poivre*), *adj.*, poor.
 poverš (Fr.), poverty.
 prenostik, *sub.*, prognostic, warning.

- pres**, crowd, throng of courtiers.
 T. 1, 4.
pres (in) a phrase, hurriedly,
 urgently. P. F. 603*n*; F. A.
 33.
presentē(n), to present.
preſse, on preſse. F. 52*n*.
preſt (Fr.) *adj.*, ready, prepared.
prēvš(n), to prove.
prēvš (O.F. *proeve*), proof.
preyš(n), *pt.* preyede, preyde,
 to intreat.
preyſen, to praise.
prikš, 1st *ſing. pres.*, spur, urge.
 P. F. 389.
privš (O.F. *privē*), *adj.*, private,
 privy, secret.
privšly, *adv.*, in private.
proces, process (of time). P. F.
 430.
proffren, to offer, proffer.
propretš (Fr.), property, quality.
pul, a pull, tug at wrestling.
purveyen, to provide, purvey.
putten, to put.
pyš (O.F. *pie*), magpie.
pynē (O.E. *pin*, O.N. *pina*),
 pain, torture.

Quayles, *gen.*, quail. P. F. 389.
qušmš (n), to please.
qušne (O.E. *cwēn*, *cwēne*), queen.
quern (O.E. *cwœorn*, *cwyrn*),
 quern, hand-mill.
quik, *adj.*, alive. Cf. 'to the
 quick.'
quod (O.E. *cwethan*, *pt.* *cwath*, to
 speak), *pres.* or *pt.* says, said.
quytš(n), to requite, pay, set free.

Ravyne (O.F. *ravine*), prey,
 ravening.
realté (Fr.), royalty.
recchšles, reckless.
recchš(n), (O.E. *reccan*), to reach.
recchen (O.E. *rēcan*), *pt.* roughte,
 to consider, think.
recordš(n). See P. F. 609*n*.
recoveren, *pt.* recoverede, *p.p.*
 recovered, to gain, obtain.

rēd (O.E. *read*), *adj.*, *plur.* rēde,
 red.
rēd (O.E. *ræd*), *sub.*, *dat.* rede,
 advice.
reddour, violence, stiffness.
rēdš(n), *pt.* radde, redde, *p.p.*
 red, (1) to read, (2) to counsel,
 (3) to rule, T. 6.
rēder, reader.
redressen, to reform.
rēdy, *adj.*, ready.
regard, 'at regard of.' P. F. 58*n*.
regnš (n), to reign.
regne (O.F. *regne*), rule, reign.
reherš (n), to relate.
remedye (Fr.), remedy, cure.
rennš(n), to run; *pt. ſing.* ran,
plur. ronnen (with vowel
 change), *p.p.* ronnen, *pres.*
part., renninge.
replicacioun. P. F. 536*n*.
reprovable, causing reproach.
reſpytš(n), to respite, reprieve.
reſtš(n), to rest.
reſtš (O.E. *rest*, Goth. *rasta*,
 O.H.G. *resti*), rest, peace.
reſtšles, *adj.*, restless.
reulš (O.F. *reule*), rule.
reulen, to rule.
rēven, to rob, plunder, bereave,
 deprive.
reward, regard. P. F. 426*n*.
rewš(n), to have pity.
rewthšles, pitiless.
reyn, rain. A. A. 309.
reynš (n), to rain.
richš (O.E. *rice*), *adj.*, rich,
 powerful. See *ryche*.
right, *intens. adv.*
rightwysneſſe, righteousness,
 justice.
rō, roe.
roches, rocks.
rodok, ruddock, robin. P. F.
 349*n*.
rody, ruddy.
romaunce. S. A. 5*n*.
rong, *pt.*, ringen, to ring, to
 sound. P. F. 492*n*.
ronnen, *pt. plur.* and *p.p.*, rennen

- roten, *adj.*, rotten.
 rouhte, *pt.*, recchen.
Roundel. P. F. 675n.
 routš (n), to snore. S. A. 129.
 routš (O.F. *route*), a rout, company.
 routhe, grief, sorrow.
 rychš (O.E. *rice*), *adj.*, rich, powerful. P. F. 103n.
 rydinge, *pres. p.*, ryden, to ride.
 rym, *dat.* rymš, verse, numbers.
 rymen, to rime, enumerate.
 ryšš(n), to rise, arise.
- šaddš, *adj.* or *adv.*, sober, soberly.
 sause (O.F. *sause*), sauce.
 šävely, *adv.* (= *saufly*), safely, surely.
 šveour, saviour.
 savour, *imper.*, reliah, assay, T. 5n.
 savour, *plur.* savoures, savours, odours.
 say, *pt.*, sešn. P. F. 97n, 211.
 saylinge, used in sailing. P. F. 179n.
 solaundre, disrepute.
 šš (O.E. *sæ*), sea.
 secrš (Fr.), secret, trusty.
 ššd (O.E. *szd*), seed.
 ššdš(n), to bear seed.
 šššn, ššn, šš(n), *pt.* saw, say, *p. p.* seen, seyn, to see; *gerund* to ššnš, for seeing, to be seen, P. F. 175, 329.
 ššk, *adj.*, sick.
 ššnš. See ššn.
 šent, for 'sendeth.'
 sentence, meaning, purpose, opinion. P. F. 35, 126, 383.
 servaunt, lover, follower.
 šššš(n), to seize.
 ššstow = seest + thou.
 ššwš(n), to follow.
 sey, *1st. sing. pres.*, seyen. P. F. 14.
 seyen, seyn (O.E. *seggen*), *pt.* seyde, *p. p.* seyde, to say; *gerund* to seynš, for saying, to be said.
- seynš. See seyen.
 seystow = seyest + thou.
 shaftes, *plur.*, shafts.
 shal, ought to. A. A. 134.
 ššššš (O.E. *scamu*, *scamu*), shame.
 šššp, shape, form.
 šššpš(n), to shape, devise.
 šššndš(n), to confound.
 šššnš (O.E. *scēne*), beautiful, bright. P. F. 299n.
 ššštš (O.E. *scote*, *scyte*), a sheet.
 šššter, shooter, used in archery. P. F. 180n.
 šššwš(n), to show.
 ship (O.E. *scip*), *dat.* šššpš, ship.
 šššpe (O.E. *scipe*), fee. A. A. 193n.
 šššf, *pt.*, šššouven, to push.
 šššldestow = šššldest + thou.
 ššškernesne, certainty, security.
 silver-brightš, *adj. plur.*, bright as silver.
 ššngš (n), to sing, to rejoice.
 ššnne (O.E. *synn*), *nom.* and *dat.*, sin.
 ššš, *conj.*, since.
 ššštingest, most befitting. P. F. 551n.
 šššars (O.F. *escars*), scarce.
 šššlful, *adj.*, reasonable.
 šššlles, *plur.*, reasons, arguments.
 šššlš(n), *pt.* slough, *p. p.* šššleyn, to slay; šššlš, *2nd. plur. pres.*, A. A. 288.
 šššleight, artifice.
 šššp, *dat.* šššpe, sleep.
 šššpš(n), šššpen, *pt.* šššp, šššpš, *pres. p.* šššpšng, to sleep.
 šššt = 'slideth,' slips, slides.
 slough (O.E. *slcan*, *pt.* *slok*), *pt.*, šššn.
 slouthe (O.E. *slawth*), sloth, sluggishness.
 šššyš, *def. adj.*, sly, crafty. A. A. 48.
 šššmal, *adj. plur.* šššmale, small.
 šššberly, *adv.*, šššdately.
 šššobre, *adj.*, sober, self-restrained.
 socour, succour, aid.

- softe (O.E. adj. *softe*, adv. *softe*), soft, gentle. P. F. 202.
- soleyn, *adj.*, single, unmated. P. F. 607*n*.
- som, sum, *plur.* some, some.
- sond, sand.
- sonð (O.E. *sunu*), son.
- sōnð (O.E. *sōna*, *adv.*, soon.
- sonken, *p.p.*, sinken, to sink.
- sonnð (O.E. *sunne*), the sun.
- sōrð, *adv.*, sorely, grievously.
- sōres, *plur.*, wounds, griefs, troubles.
- sorwe (O.E. *sory*), *monos.* and *diss.*, sorrow.
- sorweful, *adj.*, sorrowful.
- sōtð, a variant of swēte, sweet.
- sōth, *dat.* sōthe, truth.
- sōth, *adj.*, true.
- sōthfastnesse, truthfulness.
- sōthly, *adv.*, truly.
- soughte, *pt.*, sōchen, to seek.
- soule (O.E. *sāwel*), soul.
- soun, sound.
- soundð (n). A. A. 242*n*.
- sparwe (O.E. *spearwa*), sparrow.
- spēchð (O.E. *spæc*, *spræc*, O.L.G. *spræca*), speech.
- spēden, to speed, prosper.
- spēken, *pt.* spāk, *p.p.* spōken, to speak.
- spēking, *vð. sub.*, speech.
- spērð (O.E. *spere*), *plur.* spēres, spear.
- spēres, spheres. P. F. 59.
- sperhawk, sparrow-hawk.
- spradde, *pt.*, sprēdan, to spread, extend.
- springð(n), *pt.* sprong, to spring.
- spurnð(n), to kick against.
- squārð (O.F. *esquarre*), square.
- squerles, *plur.*, squirrels.
- stant, for 'standeth,' P. F. 155.
- starf, *pt.*, sterven.
- starling. P. F. 348*n*.
- statūrð (O.F. *stature*), height, size. P. F. 366.
- stedfastnes, stedfastnesse, constancy, firmness.
- stente, *pt.*, stentan, to stop.
- stērð (O.E. *steora*), helmsman, governor.
- sterrð (O.E. *steorra*, *plur.* *steorran*), *plur.* sterres, sterre, star. P. F. 300*n*.
- sterry, *adj.*, starry.
- sterven, *pt.* starf, to die.
- stillð (O.E. *stille*), *adj.*, still, quiet.
- stōd, *pt.*, stonden.
- stok, stock, foundation.
- stōn (O.E. *stān*), stone.
- stonden, *pt.* stōd, to stand.
- stoundð (O.E. *stund*, O.Fris. *stunde*, O.L.G., *stunda*), hour, time, moment.
- straungð, *adj.*, distant, strange; new, A. A. 202.
- strecchð (n), to stretch, extend.
- strām, stream.
- strenges, *plur.*, strings.
- strongð, *adv.*, strongly. P. F. 231.
- stroyer, destroyer. P. F. 360*n*.
- stryvð(n), to strive.
- subtil, *adj.*, thin, fine.
- suffisaunce, sufficiency.
- suffysen, to suffice.
- sumdel (O.E. *dæl*, a part), somewhat.
- sunnð (O.E. *sunne*), the sun.
- sureté, surté (Fr.), security, peace of mind.
- susiānð(n), to support. A. A. 177*n*.
- suster, *plur.* sustren, sister.
- swalwe, swallow.
- sword, sword.
- swēren, *pt.* swūr, to swear.
- swētð (O.E. *swēte*), sweet, pleasant.
- swēte, *sub.* (O.E. *swēte*), sweet. P. F. 161.
- swētnesse, sweetness.
- swēty, sweating, covered with perspiration.
- sweven, a dream.
- swich, swiche (O.E. *swylc*), such.
- swimen, *3rd. plur. pres.*, swim. P. F. 188.

swör, *pt.*, swären.
 swooned, *pt.* swooned, to faint,
 to swoon.
 swöw, (1) a soughing sound, P. F.
 247; (2) swoon, S. A. 172.
 swythš, *adv.*, quickly, strongly.
 syðš (O. E. *side*), side.
 sygnš, *dat.*, sign, mark.
 sykes, *plur.*, sighs.
 syketh, *3rd. sing. pres.*, syken, to
 sigh.
 syn (O. E. *siththan*), since, ago.
 syrš (O. F. *sire*), sire, lord.
 syth, sythe, time, A. A. 222n.

Tables. S. A. 8n.
 tšken, *pt.* tšk, to take; 'take
 on,' P. F. 507n.
 tšlš (O. E. *talū*), account, tale.
 tšmš (O. E. *tam*), tame.
 targš (O. E. *target*), a small shield.
 taršen, to tarry.
 tašt, savour, relish.
 taylage (O. F. *tailage*), tallage,
 taxation. F. A. 54n.
 tellen, *pt.* tolde, *p.p.* told, to tell;
 talles, S. A. 80n.
 tempest, *imper.* T. 8n.
 tendyte — to + endyte.
 tēnš (O. E. *teōna*), teen, injury,
 vexation.
 tentes, *plur.*, tents.
 termš (O. F. *terme*), period, time.
 termynš (n), to determine.
 tersel, male hawk; P. F. 393n.
 As *adj.* see P. F. 540n.
 tersalet, tersalet, male hawk.
 thanke, *1st. sing. pres.*, I thank.
 F. 51.
 thassay — the + assay.
 that — the, P. F. 184; 143, 4;
 293.
 that — that which, A. A. 48, 246;
 P. F. 163; T. 15.
 thš, weakened form of *thēn*, *thēn*,
 to prosper. P. F. 569.
 thšf, thief, scamp. A. A. 161.
 ther, there — where.
 theschewing — the + eschewing.
 thexecucioun — the + execution.

thilk, *plur.* thilke, the like, the
 same, that.
 thinne (O. E. *thynne*), *adj.*, thin,
 meagre.
 thirlen (O. E. *thyrlian*), *p.p.*
 thirled, to drill, pierce.
 thū, *adv.*, then.
 tharpes, *plur.*, thorpe, villages.
 thoughts, *pt.*, (1) *imper.* th.
 (O. E. *thyncan*, to seem), 'me
 thoughts' — it seemed to me;
 (2) *thenchen* (O. E. *thencan*), to
 think.
 thrāl, slave.
 thrš, three.
 thrēde, *dat.*, thread.
 throng, *pt.*, thringen, to throng,
 press.
 throstel, throstle.
 throwš (O. E. *thräg*), short space
 of time.
 thryes, *adv.*, thrice.
 tikelnesse, uncertainty, slipper-
 ness. T. 3.
 tirannye, tyranny, usurpation.
 A. A. 66n.
 to, (1) *prep.* — for, F. A. 16; (2)
intens. verbal prefix, P. F.
 110n.
 tšk, *pt.*, tšken.
 tokenninge, *vb. sub.*, token, proof.
 tonnš (O. E. *tunne*), tun, cask.
 to-rent, *p.p.*, rent to pieces.
 to-alivered. P. F. 493n.
 to-torn, much torn. P. F. 110n.
 toun, *dat.* tounš, town.
 tour, *plur.* toures, tower.
 tournen, to turn.
 tršce (Fr. *trace*), track, footsteps.
 transmucioun, change.
 travayle (Fr. *travail*), toil,
 trouble.
 traytoryš, treachery.
 trš, *plur.* trššs, tree.
 trecherye, deception.
 tresoršrš, treasurer.
 tresour, treasure.
 trštš(n), to treat.
 trewš (O. E. *trēwe*), *adj.*, true,
 faithful; *superl.* treweste.

- trompe** (O.F. *trompe*), *gen.* trompes, trumpet, trumpeter.
trouthš (O.E. *trēouth*), faith, truth, honour.
trowen, to believe, imagine.
tungš (O.E. *tunge*), *plur.* tunges, tongue.
turtıl, turtle-dove.
tweynš, *adj. plur.*, twain, two, both.
twinnš (n), to separate, divide.
tyd, *dat.* tydš (O.E. *tīd*), tide, time. S. A. 164.
tyraunt, tyrant, cruel.
- Umblesse**, humility, meekness.
unable, *adj.*, wanting in ability.
unbyndš (n), to release.
uncommitted, *p.p.*, unassigned to.
unfeyned, *adj.*, unfeigned.
ungrobbed, *adj.* F. A. 14n.
unknownen, *adj.*, not known.
unkorven, *adj.*, uncut, unpruned.
unkynye, unnatural, ungrateful.
unnēthš, *adv.*, with difficulty.
unsowš, *adj.*, not sown.
unto, (1) *prep.*, for, as, P. F. 416; (2) *conj.*, until, P. F. 647.
untressed, not fastened in tresses.
untrewš, unfaithful.
upbreydš, *3rd. sing. pres. subj.*, should upbraid. A. A. 118.
upon, *prep.*, towards. A. A. 251.
upright, *adv.* S. A. 132n.
up so down, *adv.*, upside down. S. 5n.
usage (O.F.), habit, usage.
usance, custom, practice.
- Vachš**. T. 22n.
venyme. A. A. 299n.
verdit, verdict, decision. P. F. 503n.
verrayly, *adv.*, truly.
vers, *plur.*, verses. P. F. 124.
vicaire, deputy, vice-regent.
vitayle (O.F. *vitaille*), food.
vouchensauf, *2nd. plur. pres. indic.*, A. A. 254; *voucheth-*
- sauf*, *imper. plur.*, P. 8, vouch. safe.
voyde, for 'avoide,' *1st. sing. pres. indic.*, I shun, avoid. A. A. 295.
voyded, *p.p.*, **voyden**, to free. F. A. 50.
voys, *plur.*, voices. P. F. 191.
vycš (O.F. *vice*), *plur.* **vyce**, **vyces**, vice.
vynš (O.F. *vine*), vine-tree.
- Wakš**(n). (O.E. *wacan*), *pt.* **wōk**, to awake.
wāker. P. F. 358n.
wākinge, *pres. p., lit.* waking, living. A. A. 326.
wan, *pt.*, **winnen**.
wantš, *1st. sing. pres.*, I lack, forget. P. F. 287.
wār, *adj.*, aware.
wārš (O.E. *waru*), wares, goods.
warnen, *pt.* **warnede**, to make aware, to give notice of. P. F. 45.
wawes, *plur.*, waves.
waxš (n), *pt.* **wex**, to wax, grow. P. F. 206.
wedden, *p.p.* **wedded**, to pledge.
weders, *plur.*, tempests.
wel, (1) favourably, (2) *intens.* A. A. 135; **wel** *begon*, merry, P. F. 171.
welde, *weld*. F. A. 17n.
welš (O.E. *wela*), *weal*, happiness, wealth. T. 4.
welk, *str. pt.*, **walken**, to walk. P. F. 297.
welkne (O.E. *wolcen*), *welkin*, sky.
wellš (O.E. *wella*), *spring*, source, well.
wellš-stremes, *well-springs*.
wendš(n), *pt.* **wente**, to go, proceed, to wend, to turn.
wēnen, *pt.* **wende**, to ween, suppose; **wēnš**, *3rd. sing. pres. subj.*, F. 25.
wēpen, *pt.* **wēp**, **wēpte**, to weep.
wēr, *dat.* **wērš**. P. F. 138n.

- werð, 2nd. *sing. pt. indic.*, ben, to be. F. 37.
 wērð, 3rd. *sing. pres. subj.*, wēren, to wear. G. 7, 14, 21.
 werken, *p.p.* wrought, y-wrought, to work.
 wermes, *gen.*, worms.
 werre (O.F. *werre, guerre*), *plur.* werres, war, strife.
 werreyð (n), to make war.
 wēry, *adj.*, weary.
 westð(n), to draw westwards. P. F. 266.
 wex, *str. pt.*, waxen.
 wexen, variant of waxen.
 weyk, *adj.*, weak.
 weyvē, 1st. *pres. indic.*, waive, set aside. A. A. 294.
 what, (1) why, P. F. 365, F. A. 25; (2) 'what—what,' 'partly—partly,' P. F. 15, A. A. 69; (3) what man, P. F. 46.
 wher, *contr.* for 'whether.'
 wher-so, where-soever.
 wher-through, by means of which.
 which, what sort of, P. F. 564n.
 whippes, *gen.*, whip.
 why—'for which.' A. A. 189n.
 whyl, whyle, *sub.* (=time), used as *adv.* and *conj.*, while; *gen.*, whyles, whilst.
 whyt (O.E. *hwit*), *adj.*, *plur.* whyte, white.
 wight, *gen.* wightes, person.
 wikkð, *adj.*, wicked, feeble, contemptible.
 wil, *finite vb.*, to wish, desire. P. F. 588, 650.
 wiltow—wilt+thou.
 winkð(n), to wink, sleep.
 winnð, *dat.* of 'win,' acquisition, gain. P. F. 391.
 winnen, *pt.* wan, *p.p.* wonnen, to win.
 wintres, *gen.* of winter.
 wissen (O.E. *wissian*), to guide, direct.
 wit, *plur.* wittes, wit, mind.
 witð(n), to know.
- withouten, *prep.* and *adv.*, without.
 wōð, woe, calamity.
 wōð (O.E. *wād*), woad, a blue dye.
 wōð, *adj.*, mad.
 wodð (O.E. *wudu*), wood.
 wonder, *adv.*, wondrously. P. F. 241n.
 wonnen (O.E. *wunian*), to dwell.
 wont, *adj.*, accustomed.
 world, *dat.* worlde, *gen.* worldes, (1) world; (2) age, P. F. 81.
 worshipe (O.E. *wyrth-scipe*), dignity, honour, glory.
 wostow—wost+thou.
 wōt. See *Intro.* p. xx.
 woundð (O.E. *wund*, Dan. *vunda*), wound. A. A. 239.
 wrasteling, *vb. sub.*, wrestling.
 wreccðð (O.E. *wræcca, wrecca*), a wretch.
 wrecchednesse, wretchedness.
 wrēker, avenger.
 wrought, *p.p.*, created, made.
 wryten, *p.p.* writen, y-write, to write.
 wyd, *adj.*, wide.
 wylð (O.E. *wil*), *dat.*, wile, artifice. P. F. 215.
 wynd, wind.
 wyndð(n), to wind.
 wys, *adj.*, wise.
 wyalý, *adv.*, surely, certainly. Cf. *y-wis*.
 wytð (O.E. *wite*), punishment, torture.
 wyten, to blame.
- Y-bounden, *p.p.*, bynden, to bind.
 y-brōkð, *p.p.*, brēken.
 y-comð, *p.p.*, comen.
 y-do, *p.p.*, dōn.
 y-drawð, *p.p.*, drawen.
 yð, yes.
 yelwe (O.E. *geowl*), *adj.*, yellow.
 yer, *plur.* yer, yeres, year.
 yerðð, *dat.*, rod, government. P. F. 640.

- yernē** (O.E. *georne*), *adv.*, quickly, eagerly.
yevē(n), **yivē(n)**, *pl. yaf*, *p.p. yeve*, *yive*, to give; *imper. sing. yif*, *yive*.
yeving, *vb. sub.*, giving.
y-founded, *p.p.*, **founden**, to build, found.
y-grāvē, *p.p.*, **graven**, to dig.
y-hed. S. A. 132*n*.
yit, *adv.*, yet.
y-knowe, *p.p.*, **knownen**.
ymāge (O.F. *image*), image.
y-māked, *p.p.*, **māken**.
y-nomē, *p.p.*, **nimen**, to take, seize.
y-now, (1) sufficiently, enough; (2) as an intensive—plentiful, P. F. 185. *Plur. adj.*, **y-nowē**, P. F. 233.
yongē, *def. adj.* and *plur.*, young.
yōrē, *adv.*, long ago, formerly. A. A. 243*n*.
y-peynted, *p.p.*, painted.
yrē (O.F. *ire*), ire, rage, anger.
y-sē. S. A. 162*n*.
y-sought, *p.p.*, **sēken**, **sēchen**, to seek.
y-taught, *p.p.*, **tēchen**, to teach.
y-thewed, of good disposition. P. F. 47*n*.
y-wis, *adv.*, surely. P. F. 6*n*.
y-writē(n), *p.p.*, **wrytēn**.
y-wroughtē, *p.p. plur.* P. F. 123*n*.

MESSRS. BELL'S

Abridged Educational Catalogue

. Messrs. Bell's Complete Educational Catalogue may be had on application

LATIN AND GREEK

Bell's Illustrated Classics

Edited by E. C. MARCHANT, M.A.

ELEMENTARY SERIES

Edited with Introductions. Notes and Vocabularies. Pott 8vo. With numerous illustrations, maps, and plans, 1s. 6d. each: except the GREEK PLAYS, which are 2s. each

. The volumes may also be had without Vocabularies

- Caesar.** Book I. By A. C. LIDDELL, M.A.
— Book II. By A. C. LIDDELL, M.A.
— Book III. By F. H. COLSON, M.A., and G. M. GWYTHER, M.A.
— Book IV. By Rev. A. W. UPCOTT, M.A.
— Book V. By A. REYNOLDS, M.A.
— Book VI. By J. T. PHILLIPSON, M.A.
- Cicero.** Speeches against Catiline. I. and II. (1 vol.). By F. HERRING, M.A.
— Selections. By J. F. CHARLES, B.A.
— De Amicitia. By H. J. L. J. MASSÉ, M.A.
— De Senectute. By A. S. WARMAN, B.A.
- Cornelius Nepos.** Epaminondas, Hannibal, Cato. By H. L. EARL, M.A.
- Eutropius.** Books I. and II. (2 vol.). By J. G. SPENCER, B.A.
- Homer:** Iliad I. By L. D. WAINWRIGHT, M.A.
- Horace:** Odes. Book I. By C. G. BOTTING, B.A.
— Book II. By C. G. BOTTING, B.A.
— Book III. By H. LATTER, M.A.
— Book IV. By H. LATTER, M.A.
- Livy.** Book IX., cc. i-xix. By W. C. FLAMSTEAD WALTERS, M.A.
— Hannibal's First Campaign in Italy. (Selected from Book XXI.) By F. E. A. TRAYES, M.A.
- Ovid:** Metamorphoses. Book I. By G. H. WELLS, M.A.
— Selection from the Metamorphoses. By J. W. E. PEARCE, M.A.
— Elegiac Selections. By F. COVERLEY SMITH, B.A.
— Tristia. Book I. By A. E. ROGERS, M.A.
— Tristia. Book III. By H. R. WOOLRYCH, M.A.
- Phaedrus:** A Selection. By Rev. R. H. CHAMBERS, M.A.

Stories of Great Men. By Rev. F. CONWAY, M.A.

Vergil: Aeneid. Book I. By Rev. E. H. S. ESCOTT, M.A.

— Book II. By L. D. WAINWRIGHT, M.A.

— Book III. By L. D. WAINWRIGHT, M.A.

— Book IV. By A. S. WARMAN, B.A.

— Book V. By J. T. PHILLIPSON, M.A.

— Book VI. By J. T. PHILLIPSON, M.A.

— Selection from Books VII. to XII. By W. G. COAST, B.A.

Xenophon: Anabasis. Book I. By E. C. MARCHANT, M.A.

— Book II. By E. C. MARCHANT, M.A.

— Book III. By E. C. MARCHANT, M.A.

GREEK PLAYS (2s. each)

Aeschylus: Prometheus Vinctus. By C. E. LAURENCE, M.A.

Euripides: Alcestitis. By E. H. BLAKENEY, M.A.

— Bacchae. By G. M. GWYTHER, M.A.

— Hecuba. By Rev. A. W. UPCOTT, M.A.

— Medea. By Rev. T. NICKLIN, M.A.

INTERMEDIATE SERIES

Edited for higher forms, without Vocabularies Crown 8vo. With illustrations and maps

Caesar: Seventh Campaign in Gaul, s.c. 52.

De Bello Gallico. Lib. VII. Edited by the Rev. W. COOKWORTHY COMPTON, M.A.

2s. 6d. net.

Livy. Book XXI. Edited by F. E. A. TRAYES, M.A. 2s. 6d. net.

Tacitus: Agricola. Edited by J. W. E. PEARCE, M.A. 2s.

Sophocles: Antigone. Edited by G. H. WELLS, M.A. 3s. 6d.

Homer: Odyssey. Book I. Edited by E. C. MARCHANT, M.A. 2s.

The Athenians in Sicily. Being portions of Thucydides, Books VI. and VII. Edited by the Rev. W. COOKWORTHY COMPTON, M.A. 3s. 6d.

Public School Series of Classical Authors

Aristophanes: The Peace. By F. A. PALEY, M.A., LL.D. 2s. 6d.

— The Acharnians. By F. A. PALEY, M.A., LL.D. 2s. 6d.

— The Frogs. By F. A. PALEY, M.A., LL.D. 2s. 6d.

— The Plutus. By M. T. QUINN, M.A. 3s. 6d.

- Cicero:** The Letters of Cicero to Atticus. Book I. By A. PRYOR, M.A. 2s. 6d.
Demosthenes: De Falsa Legatione. By the late R. SHILLETO, M.A. 6s.
Livy: Book VI. Edited by E. S. WY-MOUTH, M.A., and G. F. HAMILTON, B.A. 2s. 6d.
Plato: The Protagoras. By W. WAYTE, M.A. 4s. 6d.
 — The Apology of Socrates and Crito. By W. WAGNER, PH.D. 2s. 6d.
 — The Phaedo. By W. WAGNER, PH.D. 5s. 6d.
 — The Gorgias. By the late W. H. THOMPSON, D.D. 6s.
 — The Republic. Books I. and II. Edited by G. H. WELLS, M.A. 5s.
Plautus: Menacchmei. By WILHELM WAGNER, PH.D. 4s. 6d.
 — Trinummus. By W. WAGNER, PH.D. 4s. 6d.
 — Aulularia. By W. WAGNER, PH.D. 4s. 6d.
 — The Mostellaria. By E. A. SONNENSCHN, M.A. 5s.
Terence: By W. WAGNER, PH.D. 7s. 6d.

Grammar School Classics

- Catullus, Tibullus, and Propertius.** Selected Poems. By the Rev. A. H. WRATISLAW and F. N. SUTTON, B.A. 2s. 6d.
Horace. By A. J. MACLEANE, M.A. 3s. 6d. Or, Part I., Odes, 2s.; Part II., Satires and Epistles, 2s.
Juvenal. Sixteen Satires (expurgated). By HERMAN PRIOR, M.A. 3s. 6d.
Martial. Select Epigrams. By F. A. PALEY, M.A., LL.D., and the late W. H. STONE. 4s. 6d.
Ovid. The Six Books of the Fasti. By F. A. PALEY, M.A., LL.D. 3s. 6d. Or Book I. and II., 1s. 6d., Books III. and IV., 1s. 6d., Books V. and VI., 1s. 6d.
Sallust: Catilina and Jugurtha. By G. LONG, M.A., and J. G. FRAZER, M.A. 3s. 6d. Or separately, 2s. each.
Tacitus: Germania and Agricola. By P. FROST, M.A. 2s. 6d.
Virgil: Bucolics, Georgics, and Aeneid. Books I.-IV. By J. G. SHEPPARD, D.C.L. Abridged from Professor Conington's Edition. 4s. 6d.
 — Aeneid, Books V.-XII. Abridged from Professor Conington's Edition, by H. NETTLESHIP, and W. WAGNER, PH.D. 4s. 6d. Or in 9 separate volumes, price 1s. 6d. each.
Xenophon: The Anabasis. With Life, Itinerary, Index, and Three Maps. By the late J. F. MACMICHAEL. 3s. 6d. Or in 4 separate volumes, price 1s. 6d. each.

- Xenophon:** The Cyropaedia. By G. M. GORHAM, M.A. 3s. 6d. Books I. and II., 1s. 6d. Books V. and VI., 1s. 6d.
 — The Memorabilia. By P. FROST, M.A. 3s.

Cambridge Texts with Notes

Price 1s. 6d. each, with exceptions

- Aeschylus.** 6 Vols. Prometheus Vinctus—Septem contra Thebas—Agamemnon—Persae—Eumenides—Choephoroe. By F. A. PALEY, M.A., LL.D.
Euripides. 13 Vols. Alcestis—Medea—Hippolytus—Hecuba—Bacchae—Ion (2s.)—Orestes—Phoenissae—Troades—Hercules Furens—Andromache—Iphigenia in Tauris—Supplices. By F. A. PALEY, M.A., LL.D.
Sophocles. 5 Vols. Oedipus Tyrannus—Oedipus Coloneus—Antigone—Electra—Ajax. By F. A. PALEY, M.A., LL.D.
Xenophon: Anabasis. 6 Vols. MACMICHAEL'S Edition, revised by J. E. MELHUISE, M.A. In separate Books. Book I.—Books II. and III.—Book IV.—Book V.—Book VI.—Book VII.—Hellenica. Book I. and Book II. By the Rev. L. D. DOWDALL, M.A., B.D. 2s. each.
Cicero. 3 Vols. De Amicitia—De Senectute—Epistolae Selectae. By GEORGE LONG, M.A.
Ovid. Selections from the Amores, Tristia, Heroides, and Metamorphoses. By A. J. MACLEANE, M.A.
Terence. 4 Vols. Andria—Hauton-Timorumenos—Phormio—Adelphoe. By Prof. WAGNER.
Virgil's Works. 12 Vols. Abridged from Prof. CONINGTON'S Edition by Professors NETTLESHIP and WAGNER and Rev. J. G. SHEPPARD.

Cambridge Texts

- Aeschylus.** By F. A. PALEY, M.A., LL.D. 2s.
Cassar De Bello Gallico. By G. LONG, M.A. 1s. 6d.
Cicero De Senectute et De Amicitia et Epistolae Selectae. By G. LONG, M.A. 1s. 6d.
Ciceronis Oraciones in Verrem. By G. LONG, M.A. 2s. 6d.
Euripides. By F. A. PALEY, M.A., LL.D. 3 vols. 2s. each.
Herodotus. By J. W. BLAKESLEY, B.D. 2 vols. 2s. 6d. each.
Horatius. By A. J. MACLEANE, M.A. 1s. 6d.
Juvenalis et Persius. By A. J. MACLEANE, M.A. 1s. 6d.
Lucretius. By H. A. J. MUNRO, M.A. 2s.

- Ovidius.** By A. PALMER, M.A., G. M. EDWARDS, M.A., G. A. DAVIES, M.A., S. G. OWEN, M.A., A. E. HOUSMAN, M.A., and J. P. POSTGATE, M.A., LITT.D. 3 Vols. 2s. each.
- Sallusti Catilina et Jugurtha.** By G. LONG, M.A. 1s. 6d.
- Sophocles.** By F. A. PALEY, M.A., LL.D. 2s. 6d.
- Terentius.** By W. WAGNER, PH.D. 2s.
- Thucydides.** By J. W. DONALDSON, B.D. 2 vols. 2s. each.
- Vergilius.** By J. CONINGTON, M.A. 2s.
- Xenophonis Expositio Cyri.** By J. F. MACMICHAEL, M.A. 1s. 6d.
- Novum Testamentum Graece.** Edited by F. H. SCRIVENER, M.A. 4s. 6d.
- Editio Major. Containing the readings approved by Bp. Westcott and Dr. Hort, and those adopted by the revisers, etc. Small post 8vo. 7s. 6d.
- An Edition with wide margins. Half-bound, price 12s.

Critical Editions and Texts

- Corpus Poetarum Latinorum.** a se alisque denuo recognitorum et br vi lectionum varietate instructorum, edidit JOHANNES PERCIVAL POSTGATE, LITT.D. Tom. I. quo continentur Ennius, Lucretius, Catullus, Horatius, Vergilius, Tibullus, Propertius, Ovidius. Large post 4to. 21s. net. Or in Two Parts sewed, 9s. each net.
- Part III. containing Grattius, Manilius, Phaedrus, Aetna, Persius, Lucan, Valerius Flaccus. 9s. net.
- *.* To be completed in 2 volumes.
- Corpus Poetarum Latinorum.** Edited by WALKER. 1 thick vol. 8vo. Cloth, 18s.
- Catullus.** Edited by J. P. POSTGATE, M.A., LITT.D. Fcap. 8vo. 3s.
- Livy.** The first five Books. PRENDVILLE'S edition revised by J. H. FRESE, M.A. Books I., II., III., IV., V. 1s. 6d. each.
- Lucan.** The Pharsalia. By C. E. HASKINS, M.A. With an Introduction by W. E. HEILAND, M.A. Demy 8vo. 14s.
- Lutretius. Titi Lucreti Cari de rerum natura libri sex.** Edited with Notes, Introduction, and Translation, by the late H. A. J. MUNRO. 3 vols. 8vo. Vols. I. and II. Introduction, Text and Notes. 18s. Vol. III. Translation, 6s.
- Ovid. The Metamorphoses.** Book XIII. With Introduction and Notes by Prof. C. H. KEENE, M.A. 2s. 6d.
- **The Metamorphoses.** Book XIV. With Introduction and Notes by Prof. C. H. KEENE, M.A. 2s. 6d.
- *.* Books XIII. and XIV. together. 3s. 6d.
- Plato. The Proem to the Republic of Plato.** (Book I. and Book II, chaps. 1—10.) Edited, with Introduction, Critical Notes, and Commentary, by Prof. T. G. TUCKER, LITT.D. 6s.

Propertius. Sexti Propertii Carmina recognovit J. P. POSTGATE, LITT.D. 4to. 3s. net.

Theocritus. Edited, with Introduction and Notes, by R. J. CHOLMELEY, M.A. Crown 8vo. 7s. 6d.

Thucydides. The History of the Peloponnesian War. With Notes and a Collation of the MSS. By the late R. SHILLETO, M.A. Book I. 8vo. 6s. 6d. Book II. 5s. 6d.

Latin and Greek Class Books

BELL'S ILLUSTRATED LATIN READERS

Edited by E. C. MARCHANT, M.A.

Scalae Primae. A Selection of Simple Stories for Translation into English. With Vocabulary. By J. G. SPENCER, B.A. Pott 8vo. with 29 Illustrations. 1s.

Scalae Mediae. Short Extracts from Eutropius and Caesar. With Vocabulary. By PERCY A. UNDERHILL, M.A. Pott 8vo. with 20 Illustrations. 1s.

Scalae Tertiae. Selections in Prose and Verse from Phaedrus, Ovid, Nepos and Cicero. With Vocabulary. By E. C. MARCHANT, M.A. Pott 8vo. with 28 Illustrations. 1s.

BELL'S ILLUSTRATED LATIN COURSE

FOR THE FIRST YEAR IN THREE PARTS

By E. C. MARCHANT, M.A., & J. G. SPENCER, B.A.

Crown 8vo., with Coloured Plates and numerous other illustrations. Price 1s. 6d. each

Latin Primer. By the Rev. A. C. CLAPIN, M.A. 1s.

Elogia Latina; or, First Latin Reading Book. With Notes and Vocabulary by the late Rev. P. FROST, M.A. 1s. 6d.

Latin Exercises and Grammar Papers. By T. COLLINS, M.A. 2s. 6d.

Unseen Papers in Latin Prose and Verse. By T. COLLINS, M.A. 2s. 6d.

First Exercises in Latin Prose Composition. By E. A. WELLS, M.A. With Vocabulary. 1s.

Materials for Latin Prose Composition. By the late Rev. P. FROST, M.A. 2s. Key, 4s. net.

Passages for Translation into Latin Prose. By Professor H. NETTLESHIP, M.A. 3s. A Key, 4s. 6d. net.

- Latin Prose for London Students.** By ARTHUR BAKER, M.A. 2s.
- Easy Translations** from Nepos, Caesar, Cicero, Livy, &c., for Retranslation into Latin. By T. COLLINS, M.A. 2s.
- Latin Syntax Exercises.** By L. D. WAINWRIGHT, M.A. Five Parts. 8d. each.
Part I. The "Ut" Book.
Part II. Conditional Sentences.
Part III. The "Cum" Book.
Part IV. The *Oratio Obliqua* Book.
Part V. The "Qui" Book.
- A Latin Verse Book.** By the late Rev. P. FROST, M.A. 2s. Key, 5s. net.
- Latin Elegiac Verse, Easy Exercises in.** By the Rev. J. PENROSE. 2s. Key, 3s. 6d. net.
- Floforum Silvula.** Part I. Passages for Translation into Latin Elegiac and Heroic Verse. By H. A. HOLDEN, LL.D. 7s. 6d.
- Res Romanae,** being brief Aids to the History, Geography, Literature and Antiquities of Ancient Rome for less advanced students. By E. P. COLERIDGE, B.A. With 3 maps. 2s. 6d.
- KAIMAN IPOTH. A First Greek Reader.** In Two Progressive Parts. With Hints and Vocabulary. By E. C. MARCHANT, M.A. With 30 illustrations. 1s. 6d.
- Greek Verbs.** By J. S. BAIRD, T.C.D. 2s. 6d.
- Analecta Græca Minora.** With Notes and Dictionary. By the late Rev. P. FROST, M.A. 2s.
- Unseen Papers in Greek Prose and Verse.** By T. COLLINS, M.A. 3s.
- Notes on Greek Accents.** By the Rt. Rev. A. BARRY, D.D. 1s.
- Res Græcae.** Being Aids to the study of the History, Geography, Archæology, and Literature of Ancient Athens. By E. P. COLERIDGE, B.A. With 5 Maps, 7 Plans, and 17 other illustrations. 5s.
- Notabilia Quædam:** or the Principal Tenses of the Irregular Greek Verbs, and Elementary Greek, Latin, and French Constructions. 1s.
- Anthologia Latina.** A Selection of Latin Poetry, from Naevius to Boëthius, with Notes. By Rev. F. ST. JOHN THACKERAY. 4s. 6d.
- Anthologia Græca.** A Selection of Greek Poetry, with Notes. By F. ST. JOHN THACKERAY. 4s. 6d.

MATHEMATICS AND SCIENCE

Cambridge

Mathematical Series

- Arithmetic,** with 8000 Examples. By C. PENDLEBURY, M.A. With or without Answers. 4s. 6d.
In Two Parts. 2s. 6d. each. A Key to Part II., 7s. 6d. net.
THE EXAMPLES, in a separate volume, 3s. Or in Two Parts, 1s. 6d. and 2s.
- Commercial Arithmetic.** By C. PENDLEBURY, M.A., and W. S. BEARD, F.R.G.S. 2s. 6d. Part I. separately, 1s.
- Arithmetic for Indian Schools.** By C. PENDLEBURY, M.A., and S. TAIT, M.A., B.Sc. 5s.
- Examples in Algebra.** By C. O. TUCKER, B.A. With or without answers. 3s.
- Elementary Algebra for use in Indian Schools.** By J. T. HATHORNTHWAIT, M.A. 2s.
- Choice and Chance.** An Elementary Treatise on Permutations, Combinations, and Probability, with 640 Exercises. By W. A. WHITWORTH, M.A. 6s.
- **DOC Exercises,** including Hints for the Solution of all the Questions in "Choice and Chance." 6s.
- Euclid.** Books I.—VI., and part of Book XI. By HORACE DEIGHTON, M.A. 4s. 6d., or Book I., 1s. Books I. and II., 1s. 6d. Books I.—III., 2s. 6d. Books I.—IV., 3s. Books III. and IV., 1s. 6d. Books V.—XII., 2s. 6d. Key, 5s. net.
- Introduction to Euclid,** including Euclid I., 1—26, with Explanations and numerous Easy Exercises. By HORACE DEIGHTON, M.A., and O. EMTAGE, B.A. 1s. 6d.
- Euclid.** Exercises on Euclid and in Modern Geometry. By J. McDOWELL, M.A. 6s.
- Elementary Geometry.** By W. M. BAKER, M.A., and A. A. BOURNE, M.A. 4s. 6d. Or in Parts. Book I., 1s. Books I. and II., 1s. 6d. Books I.—III., 2s. 6d. Books I.—IV., 3s. Books IV.—VII., 3s.
- Elementary Trigonometry.** By CHARLES PENDLEBURY, M.A., F.R.A.S. 4s. 6d.
- Short Course of Elementary Plane Trigonometry.** By CHARLES PENDLEBURY, M.A. 2s. 6d.
- Elementary Trigonometry.** By J. M. DYER, M.A., and the Rev. R. H. WHITCOMBE, M.A. 4s. 6d.
- Trigonometry.** Introduction to Plane Trigonometry. By the Rev. T. G. VYVYAN, M.A. 3s. 6d.
- Differential Calculus for Beginners.** By A. LODGE, M.A. With Introduction by Sir OLIVER LODGE. 4s. 6d.
- Elementary Mensuration.** By B. T. MOORE, M.A. 3s. 6d.
- Conic Sections,** treated Geometrically. By W. H. BESANT, Sc.D., F.R.S. 4s. 6d. Key, 5s. net.
- Elementary Conics,** being the first 8 chapters of the above. 2s. 6d.
- Examples in Analytical Conics for Beginners.** By W. M. BAKER, M.A. 2s. 6d.

- Conics, the Elementary Geometry of.** By Rev. C. TAYLOR, D.D. 5s.
Roulettes and Glisettes. By W. H. BESANT, Sc.D., F.R.S. 5s.
Solid Geometry, An Elementary Treatise on. By W. S. ALDIS, M.A. 6s.
Analytical Geometry for Beginners. By Rev. T. G. VVYVAN, M.A. Part I. The Straight Line and Circle. 2s. 6d.
Geometrical Optics. An Elementary Treatise by Prof. W. S. ALDIS. 4s.
Hydromechanics. By W. H. BESANT, Sc.D., F.R.S. Part I. Hydrostatics. 5s.
Elementary Hydrostatics. By W. H. BESANT, Sc.D. 4s. 6d. Solutions, 5s. net.
The Elements of Applied Mathematics. Including Kinetics, Statics, and Hydrostatics. By C. M. JESSOP, M.A. 4s. 6d.
Elementary Dynamics. By W. M. BAKER, M.A. 3s. 6d.
Elementary Dynamics for the use of Colleges and Schools. By W. GARNETT, M.A., D.C.L. 6s.
Dynamics, A Treatise on. By W. H. BESANT, Sc.D., F.R.S. 10s. 6d.
Heat, An Elementary Treatise on. By W. GARNETT, M.A., D.C.L. 4s. 6d.
Elementary Physics, Examples and Examination Papers in. By W. GALLATLY, M.A. 4s.
Mechanics, A Collection of Problems in Elementary. By W. WALTON, M.A. 6s.
Uniform Volume
Geometrical Drawing. For Army and other Examinations. By R. HARRIS. 3s. 6d.

Other Mathematical Works

- A Shilling Arithmetic.** By CHARLES PENDLEBURY, M.A., and W. S. BEARD, F.R.G.S. 1s. With Answers, 1s. 4d.
Elementary Arithmetic. By the same Authors. 1s. 6d. With or without Answers.
Graduated Arithmetic, for Junior and Private Schools. By the same Authors. In seven parts, in stiff canvas covers. Parts I., II., and III., 3d. each; Parts IV., V., and VI., 4d. each; Part VII., 6d. Answers to Parts I. and II., 4d.; Parts III., VII., 4d. each.
Arithmetic, Examination Papers in. By C. PENDLEBURY, M.A. 2s. 6d. Key, 5s. net.
Graduated Exercises in Addition (Simple and Compound). By W. S. BEARD. 1s.
Trigonometry, Examination Papers in. By G. H. WARD, M.A. 2s. 6d. Key, 5s. net.
Pure Mathematics and Natural Philosophy, A Compendium of Facts and Formulæ in. By G. R. SMALLEY, F.R.A.S. Revised by J. McDOWELL, M.A. 2s.
Euclid, The Elements of. The Enunciations and Figures. By the late J. BRASSE, D.D. 1s. Without the Figures, 6d.
Hydrodynamics, A Treatise on. By A. B. BASSET, M.A., F.R.S. Vol. I. 10s. 6d. Vol. II. 12s. 6d.

- Hydrodynamics and Sound, An Elementary Treatise on.** By A. B. BASSET, M.A., F.R.S. 8s.
Physical Optics, A Treatise on. By A. B. BASSET, M.A., F.R.S. 16s.
Analytical Geometry. By Rev. T. G. VVYVAN, M.A. 4s. 6d.

Book-keeping

- Book-keeping by Double Entry, Theoretical, Practical, and for Examination Purposes.** By J. T. MEDHURST, A.K.C., F.S.S. 1s. 6d.
Book-keeping, Examination Papers in. Compiled by JOHN T. MEDHURST, A.K.C., F.S.S. 5s. Key, 2s. 6d. net.
Book-keeping, Graduated Exercises and Examination Papers in. Compiled by P. MURRAY, F.S.S.S., F.Sc.S. (Lond.) 2s. 6d.
Text-Book of the Principles and Practice of Book-keeping and Estate-Office Work. By Prof. A. W. THOMSON, B.Sc. 5s.

Bell's Science Series

Edited by PERCY GROOM, M.A. (Cantab. et Oxon.), D.Sc., F.L.S., Lecturer on Botany, and G. M. MINCHIN, M.A., F.R.S., Professor of Applied Mathematics in the Royal Indian Engineering College, Cooper's Hill

- Elementary Botany.** By PERCY GROOM, M.A., D.Sc., F.L.S. Second Edition. With 275 Illustrations. 3s. 6d.
An Introduction to the Study of the Comparative Anatomy of Animals. By G. C. BOURNE, M.A., D.Sc. With numerous Illustrations. 2 Vols. 4s. 6d. each.
The Student's Dynamics: comprising Statics and Kinetics. By Professor G. M. MINCHIN, M.A., F.R.S. 3s. 6d.
Elementary Inorganic Chemistry. By Professor JAMES WALKER, D.Sc. 3s. 6d.
Injurious and Useful Insects. An Introduction to the Study of Economic Entomology. By Professor L. C. MIALL, F.R.S. With 100 illustrations. 3s. 6d.
Electricity and Magnetism. By Sir OLIVER LODGE, D.Sc., F.R.S., LL.D., M.I.E.E. [In Preparation]
Light. By G. J. BURCH, F.R.S. [In Preparation]

Chemistry

- An Introduction to Chemistry.** By D. S. MACNAIR, Ph.D., B.Sc. 2s.

Mental and Moral Science

- Psychology:** An Introductory Manual for the use of University Students, designed chiefly for the London B.A. and B.Sc. By F. RYLAND, M.A. 4s. 6d.
- Ethics:** An Introductory Manual for the use of University Students. By F. RYLAND, M.A. 3s. 6d.
- Logic.** An Introductory Manual by F. RYLAND, M.A. 4s. 6d.
- The Principles of Logic.** By Professor HERBERT AUSTEN AIKINS. 6s. 6d.
- Handbook of the History of Philosophy.** By E. BELFORD BAX. 5s.

History of Modern Philosophy. By R. FALCKENBERG. Trans. by Prof. A. C. ARMSTRONG. Demy 8vo. 16s.

Music

- Music.** A complete Text-Book of Theoretical Music, with Glossary of Musical Terms, Exercises on Harmony, and an Appendix of Examination Papers. By Prof. H. C. BANISTER. 5s.
- Music, A Concise History of,** from the Commencement of the Christian Era to the present time. By Rev. H. G. BONAVIA HUNT, Mus. Doc. 3s. 6d.

MODERN LANGUAGES

ENGLISH

GRAMMARS

- By C. P. MASON, B.A., F.C.P.
- First Notions of Grammar for Young Learners.** 1s.
- First Steps in English Grammar, for Junior Classes.** 1s.
- Outlines of English Grammar, for the Use of Junior Classes.** 2s.
- English Grammar;** including the principles of Grammatical Analysis. 3s. 6d.
- A Shorter English Grammar.** 3s. 6d.
- Practice and Help in the Analysis of Sentences.** 2s.
- English Grammar Practice,** consisting of the Exercises of the Shorter English Grammar in a separate form. 1s.
- Preparatory English Grammar.** By W. BENSON, B.A. 8d.
- Rudiments of English Grammar and Analysis.** By ERNEST ADAMS, Ph.D. 1s.
- Examples for Analysis** in Verse and Prose. Selected by F. EDWARDS. 1s.
- Elements of the English Language.** By ERNEST ADAMS, Ph.D. Revised by J. F. DAVIS, D.Lit., M.A. 4s. 6d.
- History of the English Language.** By Prof. T. R. LOUNSBURY. 5s.
- Handbooks of English Literature.** Edited by Prof. HALES. 3s. 6d. each.
- The Age of Chaucer. (1345-1400.) By F. J. SNELL. With an Introduction by Professor HALES.
- The Age of Shakespeare. By THOMAS SECCOMBE and J. W. ALLEN. 2 vols. Vol. I. Poetry and Prose. Vol. II. Drama.
- The Age of Milton. (1532-1660.) By the Rev. J. H. B. MASTERMAN, M.A., with Introduction, etc., by J. BASS MULLINGER, M.A.
- The Age of Dryden. (1660-1700.) By R. GARNETT, LL.D., C.B.

- The Age of Pope. (1700-1744.) By JOHN DENNIS.
- The Age of Johnson. (1744-1798.) By THOMAS SECCOMBE.
- The Age of Wordsworth. (1798-1832.) By Prof. C. H. HERFORD, Litt.D.
- The Age of Tennyson. (1830-1870.) By Prof. HUGH WALKER.
- Introduction to English Literature.** By HENRY S. PANCOAST. 5s.
- Ten Brink's Early English Literature.** Translated from the German. 3 vols. 3s. 6d. each. Vol. I. (to Wiclif). Vol. II. (Wiclif, Chaucer, Earliest Drama, Renaissance). Vol. III. (to the Death of Surrey).
- Essays and Essay-Writing, for Public Examinations.** By A. W. READY, B.A. 3s. 6d.
- Précis and Précis-Writing.** By A. W. READY, B.A. 3s. 6d.
- Notes on Shakespeare's Plays.** With Introduction, Summary, Notes (Etymological and Explanatory), Prosody, Grammatical Peculiarities, etc. By T. DUFF BARNETT, B.A. 1s. each.
- Midsummer Night's Dream.—Julius Caesar.—The Tempest.—Macbeth.—Henry V.—Hamlet.—Merchant of Venice.—King Richard II.—King John.—King Richard III.—King Lear.—Coriolanus.—Twelfth Night.—As You Like It.—Much Ado About Nothing.

Bell's English Classics

- Browning, Selections from.** Edited by F. RYLAND, M.A. 2s. 6d.
- Stratford.** Edited by E. H. HICKEY, With Introduction by S. R. GARDINER. LL.D. 2s. 6d.
- Burke's Letters on a Regicide Peace.** I. and II. Edited by H. G. KEENE, M.A., C.I.E. 3s.; sewed, 2s.

Byron's Childs Harold. Edited by H. G. KRENE, M.A., C.I.E. 3s. 6d. Also Cantos I. and II., sewed, 1s. 9d. Cantos III. and IV., sewed, 1s. 9d.

— **Siege of Corinth.** Edited by P. HORDERN. 1s. 6d.; sewed, 1s.

Carlyle's "Hero as Man of Letters." Edited by MARK HUNTER, M.A. 2s.; sewed, 1s. 6d.

— **"Hero as Divinity."** By MARK HUNTER, M.A. 2s.; sewed, 1s. 6d.

Chaucer's Minor Poems, Selections from. Edited by J. B. BILDERBECK, B.A., 2s. 6d.; sewed, 1s. 9d.

De Quincey's Revolt of the Tartars and the English Mail-Coach. Edited by CECIL M. BARROW, M.A., and MARK HUNTER, B.A., 3s.; sewed, 2s.

. Revolt of the Tartars, separately, sewed, 1s. 6d.

— **Opium Eater.** Edited by MARK HUNTER, B.A. 4s. 6d.; sewed, 3s. 6d.

Goldsmith's Good-Natured Man and She Stoops to Conquer. Edited by K. DEIGHTON. Each, 2s. cloth; 1s. 6d. sewed. The two plays together, sewed, 2s. 6d.

— **Traveller and Deserted Village.** Edited by the Rev. A. E. WOODWARD, M.A. Cloth, 2s., or separately, sewed, 10d. each.

Irrving's Sketch Book. Edited by R. G. OXENHAM, M.A. Sewed, 1s. 6d.

Johnson's Life of Addison. Edited by F. RYLAND. 2s. 6d.

— **Life of Swift.** Edited by F. RYLAND, M.A. 2s.

— **Life of Pope.** Edited by F. RYLAND, M.A. 2s. 6d.

. The Lives of Swift and Pope, together, sewed, 2s. 6d.

Johnson's Life of Milton. Edited by F. RYLAND, M.A. 2s. 6d.

— **Life of Dryden.** Edited by F. RYLAND, M.A. 2s. 6d.

. The Lives of Milton and Dryden, together, sewed, 2s. 6d.

— **Lives of Prior and Congreve.** Edited by F. RYLAND, M.A. 2s.

Kingaleys Heroes. Edited by A. E. ROBERTS, M.A. Illustrated, 2s.

Lamb's Essays. Selected and Edited by K. DEIGHTON. 3s.; sewed, 2s.

Longfellow, Selections from, including Evangeline. Edited by M. T. QUINN, M.A. 2s. 6d.; sewed, 1s. 9d.

. Evangeline, separately, sewed, 1s. 3d.

Macaulay's Lays of Ancient Rome. Edited by P. HORDERN. 2s. 6d.; sewed, 1s. 9d.

— **Essay on Clive.** Edited by CECIL BARROW, M.A. 2s.; sewed, 1s. 6d.

Massinger's A New Way to Pay Old Debts. Edited by K. DEIGHTON. 3s.; sewed, 2s.

Milton's Paradise Lost. Books III. and IV. Edited by R. G. OXENHAM, M.A. 2s.; sewed, 1s. 6d., or separately, sewed, 10d. each

— **Paradise Regained.** Edited by K. DEIGHTON. 2s. 6d.; sewed, 1s. 9d.

Pope's Essay on Man. Edited by F. RYLAND, M.A. 1s. 6d.; sewed, 1s.

Pope, Selections from. Containing Essay on Criticism, Rape of the Lock, Temple of Fame, Windsor Forest. Edited by K. DEIGHTON. 2s. 6d.; sewed, 1s. 9d.

Scott's Lady of the Lake. Edited by the Rev. A. E. WOODWARD, M.A. 3s. 6d. The Six Cantos separately, sewed, 8d. each.

Shakespeare's Julius Cæsar. Edited by T. DUFF BARNETT, B.A. (Lond.). 2s.

— **Merchant of Venice.** Edited by T. DUFF BARNETT, B.A. (Lond.). 2s.

— **Tempest.** Edited by T. DUFF BARNETT, B.A. (Lond.). 2s.

Wordsworth's Excursion. Book I. Edited by M. T. QUINN, M.A. Sewed, 1s. 3d.

Readers

Books for Young Readers. Illustrated. 6d. each

For Infants

Æsop's Fables
The Old Boat-House, etc.
Tot and the Cat, etc.
The Cat and the Hen, etc.
The New-Born Lamb, etc.
For Standards I. and II.
The Two Parrots
The Lost Pigs
The Story of Three Monkeys
The Story of a Cat. Told by Herself
Queen Bee and Busy Bee
Gull's Crag

Bell's Reading Books. Post 8vo. Cloth. Illustrated. 1s. each

Standard III.

Great Deeds in English History
Adventures of a Donkey
Grimm's Tales
Great Englishmen
Great Irishmen
Andersen's Tales
Life of Columbus

Standard IV.

Uncle Tom's Cabin
Swiss Family Robinson
Great Englishwomen
Great Scotsmen
Edgeworth's Tales
Gatty's Parables from Nature
Scott's Tallisman
Marryat's Children of the New Forest

Standard V.

Dickens' Oliver Twist
Dickens' Little Nell
Masterman Ready
Marryat's Poor Jack
Arabian Nights
Gulliver's Travels
Lyrical Poetry for Boys and Girls
Vicar of Wakefield

Standards VI. and VII.

Scott's Ivanhoe
Lamb's Tales from Shakespeare
Robinson Crusoe
Tales of the Coast
Settlers in Canada
Southey's Life of Nelson
Sir Roger de Coverley